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SATURDAY, OCTOBER 31, 1896.

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LITERATURE

The Story of my Life. By the Right Hon. Sir Richard Temple, Bart. 2 vols. (Cassell & Co.)

ALTHOUGH Sir Richard Temple had already published two books founded on his Indian experiences, 'India in 1880' and 'Men and Events of my Time in India,' and a volume called 'Life in Parliament,' recording his impressions of the House of Commons, yet he rightly thought that there was room for further revelations of a more intimate character, showing how his career had depended on his own exertions, how deliberately he had laid himself out to win success, and by what steps he had reached the top of the ladder, or, at any rate, a very high rung.

No Indian civilian has ever before held so many appointments of dignity and importance, and few on returning to their native country have attracted so much notice. As a member of Parliament Sir Richard was not a man of mark in the political sense, but he was singularly attentive to what he thought his duties, was a trustworthy supporter of his party, and became in his way a personage often alluded to by newspaper gossips, and occasionally represented by the not unfriendly hand of the caricaturist. His travels, too, have been extensive, and it was no presumption on his part to suppose that the public would be glad to learn with more distinctness what manner of man lay beneath the official distinctions he had won or the social regard he had excited.

If he has not completely satisfied natural curiosity, or produced the impression of a full disclosure, this may partly be attributed to the style he has adopted. When he was a boy at Rugby, it was, he tells his readers, his endeavour to construe the Greek and Latin presented to him "into correct, yet stately English." He has retained this taste for stately English in his after-life, and for descriptions of scenery or pictures of ceremony and pageant it has served him well enough; but when a writer takes his readers into his confidence, any suspicion of artificiality tends to render the frankness less convincing. However, it is right to say that where the narrative moves briskly along the forms of expression are simpler, and the relief is welcome.

Richard Temple was born in 1826, at Kempsey, near Worcester, his father possessing outside the village a country seat called the Nash, which had been in the family for many years. The Temples of Kempsey were collaterally related to the celebrated Sir William Temple, and kinsmen, in their degree, of the houses of Palmerston and Buckingham. Sir Richard's father was a country gentleman of refined tastes; expert in field sports and an excellent draughtsman; Liberal in politics and useful to the county. He was determined to give his eldest son all the advantages of education, and in two branches of training materially influenced his career. Richard was taught from quite a boy to ride and to paint. In due course, 1840, he went to Rugby, and though too young to come under the personal tuition of Arnold, he fell in with the system of the school. Rugbybeians may be interested to know he was at Bonamy Price's house. Success in the school was duly obtained; and it followed him to Haileybury, where a nomination to a writership, given him by a member of his mother's family—the Carnacs—had taken him, to the relinquishment of the idea of becoming a barrister. Haileybury prizes were proverbially manifold, and the future Governor of Bombay went out to India loaded with them.

Even before Haileybury, when the appointment was first proposed to him, he had thought very ambitiously and confidently about his future. A perusal of Warren Hastings's life left the following impression on his mind:—

"I had dared to imagine that, like him, I might go out to the East, with nothing but my active brain and strong will—that afterwards I might in middle age return to Worcestershire, having governed the teeming millions of Bengal. I thought, too, of the generations of the Temples. I should be the first of that blood that ever went to India, and time might show what I could do."

And after Haileybury again he records:—

"Before my departure from England I had made up my mind as to what I should, or should not, do beyond the pursuit of my arduous profession. The Rugbybeian games would be things of the past for me. Success in wild sport, so far as that depended on shooting, would be beyond my power. [His right eye was slightly injured.] Two things, however, were in my line; I could ride, I could sketch, perhaps even paint. These two pursuits would help in my administrative work, and to them I would give my constant attention."

Sir Richard, even as a youth, made it a rule to seek the acquaintance of all men of note, and this course he has followed during his career. Curiously enough, on reaching Calcutta his health, which was to prove so important a factor in his subsequent achievements, seemed likely to break down. But when he had once reached the North-West Provinces great improvement in strength took place. Mr. Thomason, who was then Lieutenant-Governor, put him with Mr. Edward Thornton (not long deceased) to learn revenue work and the registration of land tenures. And as this task was well performed, it led to Mr. Thomason's employing him in similar duties, on a larger scale, in the Allahabad district. He was thus engaged when invited by John Lawrence to become a settlement

officer in the Punjab. He accepted, and early in 1851 arrived at Jullundur. He was already a rising man; but what brought him especially forward was a report he was requested to write on the administration of the Punjab. The province was then under a Board, which, though composed of elements not altogether harmonious, had done an immense deal of rough work calculated to lay a firm foundation of civilization and content. Lord Dalhousie had called upon the administrators to give an account of their proceedings, and John Lawrence pitched upon the young civilian as the fittest man to blazon their achievements abroad in lucid and ornate language. The report being greatly praised, other extraneous work was proposed, such as a temporary civil code suited to the early wants of a community now turning to a life of industry and peace. But Temple remained a settlement officer till after the abolition of the Board and the appointment of John Lawrence to the post of Chief Commissioner. And then, as the new leader settled down to his independent work, he perceived that he had need of an historiographer, and Temple became secretary to the Punjab Government. The relations between chief and henchman (as Sir Richard calls himself) were creditable to both. The secretary did not at all mind Lawrence's rough manners, and the Commissioner rather enjoyed independent opinions if they were carefully kept out of the writings which were to record his own—a state of things well illustrated by an incident which occurred after the mutinies. Sir John Lawrence, as he had then become, was in favour of making the Indus at Attock our frontier, and entertaining this view was willing to give up Peshawur to the Afghans. On the left bank of the Indus below Attock master and man talked over the matter very earnestly. Sir Richard records:—

"We discussed the question of retaining Peshawur. I argued my very best in favour of the retention. Sir John listened to all my arguments, and then instructed me to draft a despatch in a different train of thought altogether, which, as in duty bound, I loyally did."

At the end of 1856 the secretary, greatly depressed by the loss of his wife and by news of his father's failing health, returned to England, and thus escaped the Mutiny. After nine eventful years he was once more at Kempsey, but as he says:—

"I had come back with a new world in my head, but the person to whom above all others [his father] I wished to tell my story was no longer able to hear it. My own health, too [he adds], was for a time so much shaken that I had to change my six months' leave to a year under medical authority. My two sons were being educated under the ancestral roof."

Whilst at home Temple saw many distinguished persons, and Sir Charles Trevelyan took him to dine quietly with Macaulay. "That was indeed," writes Sir Richard, "a memorable evening. Macaulay gave me in clear ringing tones, and with the most brilliant fluency, a spoken essay on the current events of the mutinies. Then I, having recently been touring in Italy, ventured to ask his opinion on several characters in the Italian middle ages. I was amazed at the readiness of his knowledge; but he warned me that he was speaking offhand, without having refreshed his memory with the authorities."

There could be no return to India in the summer, as communications had ceased between the north and the seaboard; and although as soon as Delhi had fallen the old relations were renewed, at the end of 1858 John Lawrence determined to resign and returned to England, having, however, been previously appointed the first Lieutenant-Governor of the province. Temple became Commissioner of the Lahore division. During his tenure of this office he had to deal with what was called the White Mutiny—the resistance, that is, of the Company's European forces, who objected to be transferred to the Crown without re-enlistment. Extraordinary mismanagement on the part of the authorities made a little discontent into a serious movement which at one time threatened bloodshed. One regiment, the 5th European Fusiliers, actually mutinied. A private named Marshall assumed the colonelcy, and on one occasion ordered a major under his command to receive fifty lashes. Lord Clyde was greatly amused at this, and said he wished he possessed equally effective authority. Sir Richard gives some details of this almost unknown history.

The Lahore appointment was not held long, for in 1860 Temple found himself in Calcutta, having been summoned by Lord Canning to become chief assistant to Mr. James Wilson, the Minister of Finance. Whether Sir Richard was wise to accept this post may reasonably be doubted. All that conscientious study and earnest application could achieve, he accomplished in his new work; but though, it is true, he afterwards became Finance Minister, he was never really in his element, and his valuable services were for the time lost to that higher administrative employment which was essentially his strong point. Mr. Wilson died in the hot weather of 1860, and Lord Canning then employed his assistant on some roving commissions connected with financial arrangements. At the beginning of 1862, returning to the side of the new Minister of Finance, Mr. Laing, the chief assistant asked his advice about pursuing the mysteries of the fisc, and was plainly recommended to seek administrative employment, for, said the minister, "the heroics of Indian finance are over." And accordingly, a few months later, he was appointed to act as Chief Commissioner of the Central Provinces. He was the right man in the right place without any doubt whatever. The field suited him exactly. He was his own master in rude, simple territories, and he succeeded in bringing them up to as good an average of general welfare as provinces which had enjoyed much longer such advantages as British rule brings with it. He entered his kingdom at Jubbulpore, and heard the guns fired in his honour for the first time. He writes:—

"At Jubbulpore the curtain rose on a new scene of my drama with graceful effect. The civil officers entertained me at a water-picnic by moonlight, amid the Marble Rocks of the river Nerbudda. This veritable gem of nature had previously been seen by me in the gold and red of sunset. I now beheld the marble cliffs in a light even paler than themselves, and with their pallor reflected on the dark waters."

All Temple's works are written in the same style, the stately English of his own phrase;

and the specimen serves to show that, when kept strictly in hand, the style is capable of being made effective. But it has to be watched, for when applied where it is inappropriate, it is calculated to raise a smile rather than to call forth approval.

Alluding to his time at Rugby, Sir Richard says in the beginning of his book that it may be realized by reading 'Tom Brown's Schooldays,' adding that he well remembers Hughes. "He was then," he writes, "near the top of the school; and I admired him as a young Apollo with his auburn locks and his green cutaway coat." Really, our excellent Thomas Hughes as Apollo in a green cutaway is too funny!

Mentioning his father's solicitude to improve his mind in all directions, Sir Richard records in another place:—

"He was anxious I should understand the institutions of my country. So I accompanied him to the Quarter Sessions at Worcester, where Sir John Pakington (afterwards Lord Hampton) presided; and to the Assizes, where I beheld the noble countenances and heard the utterances of Mr. Justice Coleridge and Lord Denman."

Such phrases are surely too magniloquent for such a circumstance as looking in at the ordinary courts.

In the spring of 1867 the autobiographer received an offer from Sir John Lawrence, then Viceroy and Governor-General, of the residentship at the Nizam's Court. Why the proposal was made it is difficult to imagine; but the reasons which led to its acceptance are recorded by the person most interested:—

"There might be a doubt in my mind whether the post was really as desirable as that which I already held. However, I remembered the maxim, 'Never refuse a good offer; he who refuses may repent.' So I forthwith telegraphed a grateful acceptance."

His account of the position of affairs at Hyderabad is as good as anything in the book. The contrast between the prejudiced, stupid, and fretful Nizam and his able minister, Salar Jung, full of progress and modern catchwords, but a bit of a poltroon, is amusingly drawn. The tenure of the Hyderabad post was but brief; by Christmas in the same year in which he had gone there Sir Richard was offered and accepted the Foreign Secretaryship. But he was merely a passing tenant of the office, for a month or two afterwards he received a telegram from London, asking whether he would be willing to hold the portfolio of finance. The Viceroy had taken rather singular steps to demonstrate his desire of serving his friend, and even now was anxious to secure him for a possible vacancy in the throne of the Punjab; but Sir Richard most properly decided that he could scarcely play fast and loose with an offer from the Queen's Government. So he became Finance Minister, and held the appointment for nearly six years, during which period he visited London, and made the acquaintance of most of the eminent men who had studied the questions in which he was now interested. Improvements and reforms were doubtless introduced into his department; but Sir Richard showed himself wedded to the unfortunate income tax, and prophetic concerning a gold standard which he had not

influence enough to introduce. The income tax was entirely unsuited to the conditions of Indian society, and was abolished by the wise firmness of Lord Northbrook in 1873.

He was still, however, to have two great opportunities to show the peculiar talents he possessed for organization and the prompt execution of a design. In the autumn of 1873 a famine showed itself in Bengal, and by January in the next year the reports proved that a most serious crisis had arisen; and Lord Northbrook possessed the insight to perceive that his Finance Minister was just the man to grapple with the immense difficulties of the calamity, and he was accordingly especially appointed to carry out measures of relief. Nobly putting aside all thoughts of position, the new commissioner cheerfully consented to serve under Sir George Campbell, but in a short time was himself appointed Lieutenant-Governor, as the other was compelled by his health to resign. His elaborate arrangements for supplying work and food, and preventing mortality, were most successful, though, it is true, enormously expensive. But Lord Northbrook stood by him, and the manner in which Government dealt with the visitation forms a grand chapter in the history of our rule in the East. Mr. Archibald Forbes has put on record an interesting memorial of Sir Richard's occupation of Monghyr, from which central and elevated spot he directed the sectional exertions of his splendid scheme of succour. Many interesting events will be found in the autobiography: the visit of the Prince of Wales, the author's baronetcy, the Delhi assemblage, the awful tide-wave in the Gangetic delta. But these cannot be noticed here. In the spring of 1877 Sir Richard took up the Governorship of Bombay, and he remained there till he finally left India in 1880. And here the second occasion presented itself for a remarkable exhibition of energy. This was called forth by the urgent necessity for a railway between the Indus and Sibi, in support of Lord Lytton's operations in Afghanistan. It was constructed across a desert tract at the rate of a mile and a half a day. Sir Richard was on the spot in person, and the whole account discloses an astonishing effort of physical endurance and mental activity.

'The Story of my Life,' in addition to the Indian record, touches on Sir Richard's parliamentary career—his extensive travels in Europe and America—his School Board finance—his books and paintings and lectures. Politics and educational accounts do not fall within the scope of these columns; the publications have been already noticed; the travels are in mere outline, and the persons of mark in them are mostly described by epithets; whilst it is for artists to explain the cold reception they gave to 'Views in Palestine.'

In the gardens at the Nash and in his happy domestic circle (he had married again whilst Finance Minister) the retired ruler may well look back with pride on his past life. The welfare of large masses of our Eastern fellow subjects has doubtless been the consequence, if it was not the direct aim, of his labours.

Indian doings are not always thought interesting; but if there is any meaning in

our appreciation of self-help, the story of Sir Richard's success must be admitted to be a strong illustration of the virtue of that quality. Unless, however, we entirely mistake the tone of his narrative, he is, in a measure, a disappointed man. Shore and Metcalfe and Lawrence—all in the civil service—secured coronets; one of them was Governor-General, another a Viceroy. The status of a Privy Councillor is honourable and gratifying, but scarcely, in Sir Richard's eyes, a compensation for the absence of still higher distinctions.

We close the six hundred pages of the two volumes under notice; there is not an unkind word throughout—not a censure, not an insinuation—all is courtesy and calmness and good nature.

Riverside Letters. By George D. Leslie, R.A. (Macmillan & Co.)

ENCOURAGED by the favourable reception accorded to the 'Letters to Marco,' which we noticed on February 3rd, 1894, Mr. Leslie continued for two years his letters to Mr. Stacy Marks, but admittedly, in the present instance, with a view to publication. It might have been expected that such ulterior views would have deprived these epistles of some of the spontaneity which was one of the principal charms of the first series, but we have not observed any deficiency in this respect; on the contrary, a little more thought has enabled the author to avoid the production of such a delightful bit of nonsense as was contained in his former remarks on the use of the light or "fire" in the eyes of the cat. Like its predecessor, the present volume contains many illustrations by the author, one of the best being the view of the tennis-court and bathhouse at Riverside during the flood of 1894 (the tennis-court to be seen only by the eye of faith, for it is under water). Another plate, interesting for old Londoners, is from the sketch made by the author's father, C. R. Leslie, R.A., of the Edgware Road, seen from No. 12, Pineapple Place, in 1835, when there were hayfields in front of the house, Hamilton Terrace was all grass, and Abercorn Place was a mere country lane. Even after the above date Pineapple Place continued to be a secluded spot, and it was there that "the vile Mr. Greenacre" deposited the dismembered Mrs. Brown. That Mr. Leslie can draw plants successfully is shown by his plates of *Iris susiana*, *Cypripedium spectabile*, *Oenothera missouriensis*, and the winter heliotrope; but his pencil is less happy with regard to birds. Besides the full-page illustrations there are a score or more in the text, of varying merit; while the reproduction of a letter from Sir Edwin Landseer, with a sketch of a horse, must not pass unnoticed. This is in Letter xxv., which was suggested by the recent demolition of Landseer's old house in St. John's Wood Road; and Mr. Leslie has several good anecdotes about the great painter of animals, for whom he sometimes put in accessories. "Landseer was painfully nervous about showing his work to any one, and it was dangerous to make any remark, even though it might be in praise." This was the case with the large picture of the Queen, the Prince Consort, the Prince of Wales, Lady Jocelyn, and a number of

Highland attendants, which was exhibited at the Royal Academy in 1870, and had already been shown in a somewhat unfinished state in 1854. In Mr. Leslie's own words:—

"I had expressed my admiration for a beautifully painted group of dead ptarmigan, hares, &c.; the next morning I was extremely astonished and mortified at finding the whole group rubbed out, some rocks and heather being substituted in its place. I asked him why he had done this, as the group had appeared to me so exquisitely painted: he replied, 'Yes, that's just it, I am not going to have the fellows say how much better I can paint fur and feather than flesh.'"

The remark about "flesh" referred to the fact that the faces in the portraits had been altered and repainted, while the freshly added colour had become opaque and heavy.

Mr. Leslie has the courage to be perfectly candid in acknowledging his mistakes, and in Letter xxxi. he practically admits that he had mistaken the song of the thrush for that of the blackbird—an error which, strange as it may appear, is extremely common. In the same letter (p. 239) we find the heading "Light in Animals' Eyes" followed (p. 254) by the remark that the author noticed this effect of light very distinctly in his youngest daughter's eyes, under described conditions: "The experiment took place at tea-time and eating was going on, but I can hardly think in this case that it had much to do with it." We dare not express an opinion. In the former work (pp. 138-9), to which this has reference, Mr. Leslie expressed his belief that "the two bright red spots of light [in the eyes of the cat] seem to attract the curiosity of the victim so as to divert its attention for a few fatal moments, or may hypnotize it in some way." It would be ungallant to speculate as to the victim or protagonist which caused the "light of battle" in the eyes of the young lady when eating was going on; but, joking apart, if Mr. Leslie will study the eyes of the mild rabbit, which has no victim to awe or hypnotize, he will find a luminosity quite equal to any that he has mentioned. And with this we take our leave of a very charming book for an idle hour.

The Missal of Robert of Jumièges. Edited by H. A. Wilson, M.A. (Henry Bradshaw Society.)

THIS is the eleventh volume issued since the beginning of the year 1891 by the Council of the Henry Bradshaw Society, and is the first of the two to be presented to the members of that body in return for their subscription for 1896. Before attempting to give any account of the contents of the work, we may caution our readers against the supposition that they will find here any single instance of a complete mass as said by a priest on any particular day. Not only are all the passages selected for the epistles and gospels of the day altogether omitted, but unfortunately the six leaves which comprised amongst other matter the "Ordo Missæ" are deficient in the MS., which begins on folio 27 with the "Canon Missæ," "Te igitur clementissime pater," &c., ending with "Quod ore sumpsimus mente pura capiamus, et de munere temporali fiat nobis remedium sempiternum. Amen."

The proper designation of the manuscript is "Missale Roberti Gemmeticensis." It was written in the very early years of the eleventh century, certainly between 1000 A.D. and 1025; and the editor has, we think, satisfactorily established the point that it is the work of a scribe of the Winchester school, and was probably produced in the New Minster of Winchester, but he has omitted to notice the remarkable fact that in the Calendar the length of the day and night in June is said to be eighteen and six hours respectively—an error which is repeated in December, where they are said to be six and eighteen hours long respectively. The calculation must have been made for a much higher latitude, possibly Iona. The Missal is named from Robert of Jumièges, having been presented by Robert Gemmeticensis, while Bishop of London, to the monastery of Jumièges, over which he had formerly presided as abbot. Later in life he was translated to Canterbury, and enthroned on St. Peter's Day, 1051, but died soon afterwards at Jumièges. The manuscript passed in 1791 at the dissolution of the monastery to the public library at Rouen, where it is still preserved under the press-mark "Y 6." It consists of 228 folios, the sheets measuring 13½ in. by 8½ in. The style of writing is full of contractions, if we may judge from the specimen page of facsimile given at the end of the volume, and the mistakes made by the scribe are comparatively few. The editor does not imply that more than one hand was engaged in writing the document, but we observe that when one mistake has been made it is frequently followed by others in close proximity. For instance, at p. 151 we find "intercede" for *intercedente* and "cooperatur assiduis" for *cooperator assiduus*, besides two others which have been left uncorrected, "sacra sancta" and "adtheleta," which it was supposed the reader would be able to correct for himself, the editor contenting himself with noticing the error by adding an obelus, instead of the obnoxious word *sic*.

The first four leaves seem to be entirely out of place, containing as they do the "Secreta," "Præfatio," &c., of five saints whose names occur in the Calendar, but whose offices are omitted in their proper place. From fol. 5 to the end of the recto of fol. 18 the pages containing the Calendar, &c., correspond exactly with the foliation of the original. We need not dwell upon this part of the volume, except to notice that the first line of each page gives in five languages the name of each month, e.g., for May we have "Hebr' iar, ægyp' pachō, gr' antemiseos, lat' mai, Sax' trimilci"; and that the last page gives for December 28th the title "Necatio Infantium CXLIII. milia." The "De Computo Ecclesiastico" we have not even attempted to follow, being able to rest content with the more easy methods provided in modern prayer books for the computation of Easter and the movable feasts. The rest of the document may be divided into three portions, the first of which contains the "Temporale," the second the "Sanctorale," and the third the votive masses with some other offices. All these have been minutely compared by the editor in his introduction with the corresponding masses and prayers in the Leofric Missal

and with Muratori's text. Our readers would scarcely follow us if we were to attempt to reproduce, in however abridged a form, the elaborate comparison instituted between these documents. It will, therefore, be sufficient perhaps to quote a note at p. lxxviii of the introduction, which, at any rate, will be interesting to English Churchmen. In the "Missa pro Infirmis" the editor says:—

"It may be worth while to note that the rubric of the Jumièges manuscript directs that the sick person is to communicate in both kinds. The rubric of the Cambrai Pontifical only directs that he is to communicate, while the words of administration (which are not in the Jumièges manuscript) point to communion in one kind. The prayer after the communion, in both alike, speaks of him as receiving 'corpus et sanguinem Domini.'"

At the end of the Canon on fol. 31 begins the "Temporale," with the Collect, &c., for Christmas Eve, &c., reaching down to the end of the year, after which come a great variety of very short prayers, under the different headings "Alie Orationes in Adventu Domini," "Incipient Orationes pro Peccatis," "Cotidianis Diebus," "Nocturnales," "Matutinales," and "Orationes Vespertinales," reaching to the end of fol. 104. We may notice that January 6th is called "Epiphania," whereas in the vigil, the octave, and the Sundays after Epiphany it is called "Theophania." There is nothing else particular deserving remark, except that on Easter Eve we have the "Benedictio Cærei," followed by the "Orationes in Sabbato Sancto Pasche," the "Ordo ad Catechumenum faciendum," the "Benedictio Fontis," &c. In his examination of the "Sanctorale" the editor observes:—

"Some of the masses of English saints are marked by features of style which suggest that, if not the work of a single hand, they are, at any rate, the product of a single school. The use of rather unusual words and a certain turgidity of expression, which are perhaps most distinctly to be seen in the mass of S. Etheldreda, may be found also in the masses of S. Eormenhild, S. Ethelwold (Kal. Aug.), the translation of S. Swithun, and in the prefaces of S. Oswald and S. Botulf. It must be admitted that as a whole the masses of English origin do not compare favourably with the more restrained and stately forms derived from the older Sacramentaries."

Instances of such unusual forms are the words "præcluis," "præcluisse," "cunctipotens." Probably his loyalty to the Prayer Book of the Church of England prevented the writer from illustrating the contrast by allusion to the attempts made by the Reformers to improve upon the collects for the festivals used at the present time in the altar service of the Church of England.

One of the results of the minute investigation of the contents of the Missal is stated by the editor as follows:—

"Its ancestry, if one may use the phrase, seems to be traceable not to the Roman service-books imported to England by S. Augustine, but to a composite Sacramentary such as were produced in the dominions of Charles the Great and his successors after the adoption of the Roman Sacramentary which forms the nucleus of the books known as Gregorian. Its close resemblance to Leofr. A. may suggest further that the manuscript which supplied the main body of its 'Temporale' and 'Sanctorale' had

been written in a region not very far removed from that which produced the oldest part of the Leofric Missal. As we have seen, the presence of certain masses in the 'Proprium' may point to Flanders or its immediate neighbourhood as the place whence this parent manuscript proceeded: but the evidence is hardly sufficient to warrant any decided inference. The introduction into England of a continental service-book, and its local adoption, would not have been unlikely in the ninth or tenth century; on the hypothesis that the Jumièges manuscript was written at New Minster, we can point to two dates and two occasions when such a Sacramentary might have been taken as the model for the local books. It is very likely that S. Grimbald (who came to England from the very district to which, as we have seen, there is some ground for assigning the parent manuscript) brought such a book with him to New Minster when he became its first abbot. It is also possible, though less likely, that such a book may have been introduced to New Minster when it was colonized by monks from Abingdon. For at Abingdon the reforms of S. Ethelwold were influenced by continental usages, and may not impossibly have included the introduction of a Mass-book such as was in use in one or other of the monasteries which he desired to follow as models."

After the "Temporale" come the votive masses. It is remarkable that the rubrics from p. 287 to p. 294 inclusive in the "Unctio Infirmorum" are in Anglo-Saxon. Of these the editor has supplied a translation in a note appended to his introduction, printed in parallel columns with the Latin forms in the Cambrai Pontifical as given by Martène.

The volume has a good index of liturgical forms, and another of subjects, and at the end thirteen plates, somewhat reduced in size from the originals, and on a fourteenth a facsimile of fol. 207 as well as of the inscription on the last leaf. The drawing of the figures in some of these seems to us to resemble that of the pictures in the Utrecht Psalter.

Stories of Every-day Life in Modern China.

Told by Chinese, and done into English by T. Watters, late H.M. Consul at Foochow. (Nutt.)

THERE is a common tendency among people generally to regard China and the Chinese as a huge joke, and to refuse to credit the Celestials with any of the better and more serious virtues of humanity. If it were only to correct this misapprehension, Mr. Watters's book will do good service. But it has other claims to the attention of the public. The stories in themselves are extremely interesting and admirably told. The author vouches for the authenticity of the incidents narrated, and independently of this guarantee we should see no reason to doubt their accuracy. There is one story, to which he refers in his preface, the particulars of which are possibly unusual, but such difficulty as it presents disappears when we are assured that the facts are strictly true. It is entitled 'The Constant Husband,' and describes the married life of a certain man named Pita, whose mother, by a happy freak of fortune, selected as a daughter-in-law a young lady who in every respect, except, perhaps, in health, proved to be an ideal wife. For twelve years their happiness was complete. They had several chil-

dren, and Pita and "Little Doll" were all in all to one another. Unhappily consumption seized upon "Little Doll" as its victim. She daily became more and more emaciated, until one day Pita was sent for from his office to witness the closing scene of her life:—

"On arriving at his house Pita found his wife in bed very ill and evidently suffering great pain.....Pita sat down on the large wooden box which stood close to the head of the bed, and taking the thin little white hand in his, he asked her about her pain and suffering. 'Little Doll' still told her husband she was not very ill and not suffering much pain. She was only weak, she said, and very helpless, and it distressed her much to be giving him and his mother so much trouble.....Her eyes, as she looked into those of her husband, had the same soft brightness they always showed in his presence, and her face had its wonted happy expression, but her voice was low and feeble, and it evidently pained her to talk. Pita did not trouble himself to say much in reply, nor, indeed, could he have said much if he had tried.....His left hand wandered to the pale sweet face beside him, and he stroked the cheeks and patted the forehead of his 'Little Doll.' She raised her left hand and laid it on Pita's, holding his hand pressed to her brow. The eyes of husband and wife were dim with tears, and their voices speechless with grief, but they felt for each other in this dying clasp that union of loving hearts which not even death can sever."

At last the end came, and Little Doll was laid to rest in the family graveyard, whither Pita often went to tend the turf, and to report to his dead, yet to him ever-present spouse the current events in his domestic history.

It is pleasant to be reminded that in spite of the degraded position which as a rule women hold in China, and the artificial system by which marriages are brought about, there are such instances of devoted affection as that which existed in Pita's dwelling. As it is contrary to the ceremonial law that the bridegroom should ever even see his bride until the completion of the marriage ceremonies, it follows that affection can only be an aftergrowth, and in a large proportion of cases it is to be feared that the plant never takes root. But nature is not always crossgrained, even in China, and when it chances that couples naturally affectionate are brought together by the operation of their parents' fiat, there is as much happiness in a Chinaman's dwelling as in any English home.

Mr. Watters has several stories to tell illustrative of the better feelings which influence Chinamen, and *per contra* he relates the fate of a "Wicked Mandarin" who was guilty of nearly every enormity of which an extortionate and cruel official is capable. In this case, by a piece of poetic justice, the offender ended a life of wrong by a violent death. In the flames which consumed his home he and his whole family met their fate, and the only inmate who escaped from the conflagration was a wretched servant girl, who, after having received a more than usually brutal flogging on the evening before, was turned for the night into the kitchen with a dog for her companion. The instinct of the animal roused her from her uneasy slumbers at the approach of danger, and she was thus enabled to escape the doom of her oppressors.

Mr. Watters expresses himself with great feeling and writes excellent English. His subjects are well chosen, and they have this additional advantage, that they, for the most part, represent Chinese life under very unusual and attractive aspects.

NEW NOVELS.

The Other House. By Henry James. 2 vols. (Heinemann.)

Who runs should, yet possibly may not, read between the lines in Mr. James's new novel—may not see that it not only contains dramatic situations, but is a play in all save name and externals. Instead of acts it is divided into three books, and the interest continues to deepen steadily till the final crisis. It reads as though the author had at first conceived it in no other light than a play, but had afterwards, as it were, recoiled from the ineptitudes and vulgarities that on the stage are often the ruin of the best dialogue, action, and incident. Considering the state of the drama in spite of many important improvements, we cannot blame him for eschewing the ordeal. In leaving 'The Other House' as a very notable and distinguished piece of work, he may even be congratulated on having chosen the better part. Those who best know Mr. James's qualities and the shortcomings of theatrical impersonation may agree that he has not improbably saved much that is supremely delicate in touch, much that shows the most sensitive care for the right distribution of light and shade, and many fine distinctions in tones and manners, which would have lost focus and significance in the glare of the footlights, from possible misapprehension and misinterpretation. Short of being actually witnessed with the bodily eyesight, 'The Other House' (by the skilful arrangement of its events and figures) should become, by a mental adjustment on the part of readers, equivalent to a dramatic performance. In it Mr. James has actually touched the heart of life more closely and more persistently than in his recent works. Where the action sweeps relentlessly forward to the tragic conclusion—which on this occasion he makes no attempt to blink—there can be but few digressions and hesitations. Quiet and restrained as are almost all the scenes, the thing palpitates with the emotion belonging to a work of art that has been cast and fused in one supreme effort. Mr. James has abandoned his ordinary method of working about and around an idea; his actors by their every word and gesture advance instead of retarding the action and interest. There are three men, three women, and a child—the last a most important, though passive instrument in their hands. On this child hinge, directly or indirectly, the fates of the rest of the group. The first book contains, as it were, the prologue, and subtly suggests the coming clash of interests and affections. A necessary interval of a few years does not interfere with the sense of unity in the piece. The second book again discovers the same characters in the same place, under slightly altered conditions, but intensified and dominated by the same impulses. In the third the catastrophe and its consequences untie the knot and

scatter the actors. We have said that it is a story of human interest and passion, but at the same time we may add that a feeling of artificiality is present in the play of repartee, the verbal parryings, the purposes and cross purposes. Mr. James has been very ingenious, very admirable in the intensity he has thrown into many of the scenes and situations. It is a grim drama indeed that, in spite of this masquerading, is played out in the small provincial town. The end of the child, the fashion of its taking off, is horribly realistic. More obscure and less tangible are the workings of Rose Armiger's mind, and yet in a manner but too clear and definite.

The Sealskin Cloak. By Rolf Boldrewood. (Macmillan & Co.)

ROLF BOLDREWOOD possesses a marked capacity for variation of style, and 'The Sealskin Cloak' reminds one quite as much of 'East Lynne' as of 'Robbery under Arms.' The heroine is a young married woman who sets out on a railway journey in a handsome garment, which not merely furnishes a title for the story of her adventures, but also costs her a husband and secures her detention in a lunatic asylum. For she allows another woman to wear it; there is a railway accident; the lady in borrowed garb is killed, and, on the strength of the sealskin cloak, buried as Mrs. Hugh Gordon. The real Mrs. Hugh claims her name and her husband, but both are denied to her, and in due course the deluded husband, thinking himself a widower, marries again. Then the mystery takes a new turn. Only the initial plot of this sensational narrative has been revealed; the main developments, and especially the part which reminds one of 'East Lynne,' are yet to come. There is a good deal about Egypt, and about real persons whom the fictitious characters meet in Egypt. It would be impossible to allow that this story is probable in its incidents; but it contains some good writing, and several pages stamped with such interest as one would expect from a well-read and cultivated writer.

The Inn by the Shore. By Florence Warden. (Jarrold & Sons.)

MISS WARDEN continues to show herself versed in the art of mystification, and that, though it sound paradoxical, is what makes for satisfaction in the readers of sensational novels. 'The Inn by the Shore' is not exactly 'The House on the Marsh,' but it is a good thing of the same kind. This seems an unnecessary statement, but it is expected, and if one person did not make it some one else would. Reviewers, like the public, appear anxious to bind an author down to be a one-book man or woman, as the case may be. Miss Warden is always skilful in raising false scents without appearing to do so. Her skill is shown, too, by not putting the real culprit too forward nor too palpably slighting and overlooking him. We have not the least intention of revealing the lady's clever machinations and surprising combination of circumstances and persons. Suffice it to say that at least three alternatives are suggested as to what *might* but does *not* happen. The quiet little old maid grows in "creepi-

ness": she is quite a creation in criminal fiction. Her evolution shows remarkable imagination as well as consistency. In the actual literary conditions of the story there is as little to praise as to blame. We all know, or should know, that it is as reasonable to look for figs on thistles as for the finest workmanship to go hand in hand with real sensationalism. One is naturally the predestined destroyer of the other.

The Violet. By Julia Magruder. (Longmans & Co.)

THERE is no ground whereon a story like 'The Violet' may be recommended. Nambypamby does not describe it badly; amateurish and immature may be added. It is also American in feeling and spelling, yet entirely without piquancy. It has touches that remind one of our own *Family Herald* in its worst moods. There is no story to speak of—what there is of the kind where all ends well—and there are at least three weddings. The heroine is, of course, the Violet. She is arch, "ladylike," and sickly sentimental as well—a painful mixture of elements. The hero, a gentleman of credit and renown, especially banking credit, goes by the name of Pembroke Jerome. To his intimates he is "Pem." The illustrations are comically out of keeping with the descriptions of the people. Altogether a tale best, and fortunately easily, forgotten.

A Splendid Sin. By Grant Allen. (White & Co.)

THE central motive and situation of this story are curiously like those in a recent novel of Miss Broughton's. The treatment is, of course, unlike. Mr. Allen has made use of his material for other purposes than hers. He finds in it yet another opportunity for the presentation of "views," an admixture of physiological science and problems of that nature. He so arranges matters that the son's feelings, instead of being outraged by his mother's revelations as to her own past and his own origin, are stirred to intensest gladness. The dread of "inherited tendencies"—the expression grows tedious in novels—is lifted from his shoulders by the news of his illegitimacy. He can now bring to his beloved the untainted physique of which he is really too fully aware. This is the groundwork of the story. It is not in Mr. Allen's hands an impressive or splendid performance. His matter—most certainly not his manner—is Ibsenish in kind. The Independent Theatre itself might produce it without outraging its particular canons. The determination of the actors towards popular scientific formulae in moments of dire perturbation is rather remarkable. If not characteristic of real people, it is very characteristic of Mr. Allen's peculiar inventions in humanity.

A Tangled Garden. By Mrs. Fred. Reynolds. (Hutchinson & Co.)

WHY garden? The query is irrepressible, but can only be answered in vague terms after reading this long, sentimental, and flowery story. The author appears to have written before; but the trail of the amateur is ineradicable over all her pages,

with their slipshod style, confused construction, endless conversations which seldom advance the story in any way, and episodes which only end in blind alleys. The gloomy young writer with a past, and the equally gloomy young doctor with a present, in the shape of a dipsomaniac wife and a turn for crude and undigested theology of the Robert Elsmere species, both admire a soulful being called Mona, to whom Dennis Ackroyd confided the charge of his illegitimate child. Various adventures and complications overtake these persons, and finally Mona consoles the writer for the loss of the child, whose protracted death-bed and most unusual jargon carry little conviction with them. A sterner fate overtakes Dr. Everett, who emulates the heroic performance of Mr. Rochester in 'Jane Eyre,' and rescues his mad wife from the flames at even greater personal cost. The book belongs to the immense family of unlitrary domestic novels which has its own public, and presumably its own admirers.

Stonewall's Scout: a Story of the American Civil War. By Reginald Horsley. (Sampson Low & Co.)

THE text of this story is the love of a Southern soldier for a patriotic Northern maiden, and the struggle between affection and duty is cleverly depicted. The hero and heroine are not, however, the only central figures, for Stonewall Jackson forms one of the three leading characters. Any book—novel or history—that helps to bring home to an Englishman the moral and mental characteristics of a man with whom we are all proud to own kinship, is welcome. The story, as we have said, is well told, and the love-making and fighting are not allowed to get in each other's way. On the *patois* which is put into the mouth of the man from Tennessee we cannot venture to express an opinion. All we shall say, therefore, is that it is just intelligible, and that is all. The author is, it may be remarked, not quite correct in his ideas about the laws of war. The hero is captured inside the Federal lines, and is condemned to be shot as a spy; but, so far as we can gather, he was in uniform, and therefore merely a prisoner of war. However, that is a slight blemish in a good novel.

THE HISTORY OF LONDON.

THE late Dr. Rimbault was a most painstaking collector of topographical information, and we therefore welcome the publication of *Soho and its Associations, Historical, Literary, and Artistic* (Dulau & Co.), which is the result of a lifetime of research, and has been edited from his MSS. by Mr. G. Clinch. Probably had the author lived to publish the work himself he would have elaborated his materials somewhat; but as they stand they form a useful addition to London topography. There are several questions of interest connected with Soho which are difficult of settlement, and the most important of these relates to the architect of the church. We always understood that the one thing which prevented Dr. Rimbault from publishing his researches was the fact that he could not settle this point. We find it here stated that Wren was the architect, but although this has been affirmed elsewhere, we believe it to be a mistake. Pennant started the absurd theory that the admirers of the Duke of Monmouth after his death changed the name of King's Square to Soho because that was the password of his

followers at the battle of Sedgemoor (1685). The district was known as Soho at least as early as 1632, and it is almost certain that the password was chosen because Monmouth's residence was in Soho. One would naturally suppose that the old name of King's Square was bestowed in honour of the reigning sovereign; but Dr. Rimbault supposes it to owe its origin to Gregory King, Lancaster Herald, the projector of the square. Greek Street (named after the Greek church in Hog Lane) was frequently called Grig Street, which is said to have originated in the contraction of King's Christian name. A greater difficulty is connected with Frith Street, which is said to be named after Fryth, a large builder; but this was at one time very generally styled Thrift Street. Soho was once a fashionable district, and the list of its famous inhabitants is a long one; it then became the headquarters of the artists of London, and Dr. Rimbault collected much original information respecting painters, musicians, and others. It is now, as it has been for many years, the seat of the chief foreign settlement of the West-End.

We cannot recommend Mr. F. H. Habben's book on *London Street Names* (Fisher Unwin) either as a contribution to an adequate treatment of an important subject or as satisfactory in its details. The author does not display any knowledge of the principles of linguistics, or any appreciation of the necessity for obtaining a collection of the earliest forms of the names discussed. There is no evidence of his having used such books as Dr. Sharpe's 'Hustings Wills' or other collections of early documents. He has collected from the most ordinary sources and arranged in alphabetical order the names of the streets, &c., mostly in the City, with the various guesses that have been made as to their origin. For one of these, and often the worst, he expresses his preference. That our judgment is not too severe may be gathered from the following two instances. Under Ludgate we are told that the name was formerly derived from a traditional King Lud, but this "etymon had to yield in favour of a derivative from the Fleet, through the transitional phases of Flud and Lud. This has been pronounced by an eminent authority as 'philologically impossible'—a bold assertion, which I should have supposed no one who knows the changes names undergo would have dared to make. It has, however, driven Mr. Loftie, the most thoughtful historian of London, to 'fall back upon King Lud.' If I were he, I would not do so. No other gate has a British name."

Mr. Habben does not seem to be aware that Mr. Loftie considers Ludgate to be one of the latest of the City gates, and justly says, "Ludgate is good old English for a postern." The other instance is under Foster Lane:—

"St. Vedast was an old French bishop, of Arras, and Foster is believed to have been a benefactor of the church. This explanation of the name is more reasonable, I think, than that usually given of Foster being a familiar form or variation of Vedast."

The author can have taken no trouble to understand this point, because there is not a shred of evidence for any benefactor of the church named Foster, and the known changes from Vedast to Foster form an almost complete chain as Vedast, Vast, Vaust, Faust, Foster. After such instances it is surely unnecessary to add more, although the book is full of assertions as futile as these.

SHORT STORIES.

MR. W. LE QUEUX's rather wordy preface repeats the familiar condemnation of Russian methods of government, as well as the familiar palliation of Nihilist crimes, which have been heard in this country any time during the past quarter of a century; and, whatever force there may be in the condemnation and in the apology, there is little that is new in *A Secret Service, being Strange Tales of a Nihilist* (Ward, Lock & Bowden). Some of these "strange tales" have already been printed. All of them are diverting

enough in their way; but the sensations are not precisely new, and they will scarcely produce conviction in the mind of one who has read many previous romances of the same lurid description.

The White-faced Priest, &c. By Howard Pease. (London, Gay & Bird; Newcastle-on-Tyne, Mawson & Swan.)—"It was characteristic of 'Temple Tommy,' as of many other gentle and warm-hearted souls, that tales of violence, and crime, and revolting wickedness in general had a particular fascination for him." Thus writes Mr. Howard Pease of a personage in one of his stories, and so far as we can judge the selfsame words aptly describe the author's own predilections. In the prologue to this new book, however, he expresses a belief that none of the excess of gloom and "tendency towards the terrible," of which his reviewers have complained so much, will be found. Taking into account the subjects of most of the stories it contains, and the fact that the devil himself appears in one of them without seeming out of place, this belief is, perhaps, scarcely justified. Wrecked hopes (or hopes which, when realized, are realized too late to brighten the lot of those who have entertained them), glimpses of the under-world, and sudden deaths are the theme of most of them. 'The White-faced Priest' is the longest and much the best. It shows a great knowledge of North-Country character and North-Country places. For Heathtown we may probably read Rothbury, and for the Frolic the Coquet, while Selaval may stand for Seaton Delaval; but if names are changed local colour is preserved. We still maintain, however, that Mr. Pease dwells too much on the dark side of human nature; he wants "sweetness and light," and on the rare occasions when he tries to amuse instead of awe seems rather inclined to degenerate into coarseness.

The four stories in *The Cup of Trembling*, by Mary Hallock Foote (Gay & Bird), deal with the sort of wild life which has afforded to Mr. Bret Harte his best material. It is interesting to see such material treated from a feminine point of view, especially as in this case it is treated with great ability. The picturesqueness and the vigour which are associated with stories of American wild life lose nothing from Miss Foote's treatment, but with her it is the moral aspect of the story that gives the chief interest. Unfortunately all the stories are gloomy, and one misses the grim humour which ought to brighten them up.

EGYPTOLOGICAL WORKS.

El Bersheh. By P. E. Newberry and G. W. Fraser. Part I. (Kegan Paul & Co.)—This interesting work is a part of the result of a survey of the ten tombs of the Middle Empire at El-Bersheh, which was made by Messrs. Newberry, Fraser, Blackden, and Howard Carter in 1891-2 under the auspices of the Egypt Exploration Fund. This group of tombs was first discovered by Messrs. Irby and Mangles so far back as 1817, and although copies of the texts by Lepsius, Hay, Nestor de l'Hôte, and Wilkinson have been published in various works, nothing like a complete and systematic description of them has been attempted before. By far the most interesting is the tomb of Tehuti-hetep, the famous governor of the nome of Hermopolis, who flourished during the reigns of Amenemhat II., Usertsen II., and Usertsen III., kings of the twelfth dynasty, about B.C. 2300; and to the description of this and discussion on points of archaeological interest connected therewith this volume is devoted. The titles of Tehuti-hetep, as recorded in hieroglyphics, show that he was a man of great importance, and the scenes depicted on the walls testify to his lordly position and wealth. His tomb has, according to Messrs. Newberry and Griffith, suffered from an earthquake which made the ceiling project about a foot, and that of the outer chamber collapse, bringing

down with it the architrave and columns of the portico. Perhaps the most important picture in it is the 'Scene of the Colossus,' which was first published by Rosellini in 1832; here we see a statue of zoned alabaster about 22 ft. high being drawn to the temple from the quarries of Het-nub along a rugged path by gangs of naked men, no mean achievement when we consider the difficulties which had to be overcome. The hieroglyphic text as given by Lepsius praises the skill of the overseers who directed the efforts of the able workmen, each of whom "developed the force of a thousand men" as he toiled. The letterpress of the volume is accompanied by thirty-four plates of text and plans, and a coloured facsimile portrait of the daughter of Tetuti-hetep, which we owe to Mr. M. W. Blackden. The description of the other nine tombs of the group is promised in the second part of 'El Bersheh.'

The title of M. Amélineau's last work, *Notice des MSS. Coptes de la Bibliothèque Nationale renfermant des Textes bilingues du Nouveau Testament* (Paris, Klincksieck), at once explains the scope and contents of this work. This indefatigable Coptic scholar, having searched through the libraries of Rome, London, and other great cities, has now turned his attention to the publication of the treasures which lie in the Bibliothèque Nationale, and as a result he gives us the text from ten fragments of MSS. of the Coptic Gospels and from fragments of five MSS. containing liturgies and portions of the Scriptures which were appointed to be read daily in the churches. These fragments were found at Akhmim, or Panopolis, and at Tutôn, in the Fayyûm. Certain of them M. Amélineau dates without much difficulty, but with others he has been less fortunate. In his descriptions of the latter class he has given a number of minute palæographical facts which will probably enable the custodians of the libraries which possess the other portions of the MSS. to arrive at a tolerably accurate conclusion as to their age. We are glad to see that the authorities of the Bibliothèque Nationale have seen fit to include this work in the series "Notices et Extraits des Manuscrits" (tome xxxiv. seconde partie), and we hope that it will be a forerunner of other publications of a like nature to be issued by them. The six excellent phototype plates which accompany the printed text are most useful for purposes of comparison.

In *Beni Hasan*, Part II. (Kegan Paul & Co.), which forms a volume of the "Archæological Survey of Egypt," published under the auspices of the Egypt Exploration Fund, Messrs. Newberry and Fraser continue their description of the tombs of the Early Empire which are hewn in the mountains of Beni Hasan in Upper Egypt. The tombs here described are Nos. 15-39, and the thirty-nine plates at the end of this part give in full all the inscriptions which Mr. Newberry has been able to photograph and copy in tombs Nos. 21, 23, 27, 29, and 33. Mr. Fraser's contribution to the work consists of a series of careful notes on the architecture of the tombs, tables of measurements, &c., and adds considerably to the value of Mr. Newberry's excellent work. Some important modifications of the absurd system of transliteration of Egyptian hieroglyphics employed in the first volume have been introduced, and those who wish to puzzle out the inscriptions will be able to do so with less difficulty. No such system can be accurate in every particular, therefore that which is the most easily understood should be used in work which is, after all, addressed to the general public. With the volume before us Messrs. Newberry and Fraser bring their labours on the tombs of Beni Hasan to an end.

In the forty-fourth part of the "Bibliothèque de l'École des Hautes Études," under the title of *Études d'Archéologie Orientale* (Paris, Bouillon), M. Clermont-Ganneau publishes a series of seven essays on subjects connected with the

archæology of Syria and the adjacent countries. They are characterized by the writer's wonted learning and accuracy, but as they resemble amplified notes from a specialist's note-book more than compositions meant for general reading, we can only chronicle the appearance of the fascicle, and thank the author for his work.

The eleventh "Memoir" of the Egypt Exploration Fund (Kegan Paul & Co.) is devoted to a description of Ahnas el-Medineh, or Heracleopolis Magna, and other sites, by M. Naville, and a complete account of the tomb of Paheri, by Messrs. Tylor and Griffith; it also contains an appendix on Byzantine sculptures, by Prof. Hayter Lewis. The collection of mounds called by the Copts Ahnas, and by the Arabs Henassiet el-Medineh, is situated about a dozen miles to the north-west of the modern town of Beni Suef in Upper Egypt, and here M. Naville made a series of excavations which have not proved wholly barren of results. Some have held the view that Ahnas represented the site of the Bible city Hânès mentioned in Isaiah xxx. 4, but M. Naville, following Brugsch and Dümichen, believes the latter city to have been situated in the Delta, especially as the Hebrew text couples the name Hânès with Zoan. The seeker after "proofs" of the accuracy of Holy Scripture may be disappointed by this view, but the value of the new archæological evidence produced from the ruins of Ahnas by M. Naville is in no way lessened. The city of Suten-henen or Henensu, which has long been identified with Heracleopolis Magna, is mentioned in Egyptian texts of the twelfth dynasty, but Mariette believed that it would be necessary to have recourse to excavations on the site if we wished to recover any knowledge of the period of the ninth and tenth dynasties. The remains of the monuments of the Early Empire found at Ahnas by M. Naville are few, and the general evidence goes to show that the ancient city only attained the height of its importance under Rameses II. The place must, however, have been venerated by the Egyptians in very early times, for a number of mythological events were believed to have taken place there, and the descriptions of them are recorded in ancient copies of the 'Book of the Dead.' M. Naville's chief work at Ahnas was the clearing out of the temple of Her-shef—which name the Greeks turned into Arsaphès, the divinity of Heracleopolis—and the excavation of the cemetery of the old town. The temple cannot have been large when compared with the mighty buildings of Thebes, but its rows of granite columns must have been a conspicuous feature, and their symmetry and gracefulness may be understood by inspecting the beautiful little specimen which the Egypt Exploration Fund has presented to the British Museum. Three short articles on Mendes, on the site of Hermopolis, and on Leontopolis conclude M. Naville's contribution to this volume. The second part consists of a report on the tomb of Paheri at El-Kab by Messrs. Tylor and Griffith. The modern town of El-Kab, situated on the right bank of the Nile a little above Thebes, marks the site of the Egyptian city of Nekheb, and the tombs here were first discovered by the members of the French expedition to Egypt in 1799. From the finest, that of Paheri, Burton, Champollion, and Rosellini copied some scenes and texts; Hay copied all that he could see; and finally some of the most important of them were reproduced by Lepsius in the 'Denkmäler.' In 1892 Mr. Tylor set out for El-Kab with the intention of collecting materials for a monograph on the tomb of Paheri, and we have now before us the results of his labours. The reproductions of the wall scenes, texts, &c., are based upon photography, therefore his work is accurate, and no pains seem to have been spared to make it a success. His monograph is published in two forms. In the one case it appears as part of the eleventh "Memoir" of the Egypt Exploration Fund, and

in the other as a separate publication;* the former is intended for students who need the texts for working purposes, and the latter for those who wish to be enabled to appreciate the beauty of the coloured scenes, &c. The tomb of Paheri is well worth all the care and attention which Mr. Tylor has devoted to its publication, and the thanks of Egyptologists are justly due to him; it is much to be hoped that the state of his health will enable him to continue his work. Of Paheri himself but little relatively is known. He was a prince and governor of his nome, and seems to have been an inspector or overseer of the corn lands of Egypt, and bursar of the revenues derived therefrom. His district extended from Denderah to El-Kab. Members of seven generations of his family are mentioned in his inscriptions, and it is very interesting to find that it was he who built the tomb of his grandfather Amasis, the son of Abana, the mighty soldier who followed the fortunes of war under several of the early kings of the eighteenth dynasty, and was present at a siege of Avaris. The pithy, Cæsar-like account of the chief events of his grandfather's life was, no doubt, compiled by Paheri, who was a "scribe" as well as an overseer. He made the name of Amasis "to live," and, though after many days, a like reward has come to him by the hands of Mr. Tylor.

MILITARY AND NAVAL HISTORY.

We do not as a rule expect that magnificently "got-up," large, illustrated volumes will give us real history; but the unfavourable impression with which we opened the first volume of a *Life of Napoleon Bonaparte*, by Mr. W. M. Sloane, Professor of History in Princeton University, published in New York by the Century Company, and in London by Messrs. Macmillan & Co., has been entirely removed by its perusal, and this volume carries us past some of the most delicate periods. Its conspicuous fairness is most attractive, and it strikes us as being thoroughly well informed, although there is a want of references. The author has, however, on this last point a good deal to say for himself. The documentary history of Bonaparte is so full that the author is, perhaps, right to make no allusions to his authorities, and to keep for the end of his book, where he promises to supply them, a good many references. He will be considered by thick-and-thin admirers of Bonaparte to be hostile to him; but, on the other hand, he is most careful to exclude all reference to what may be called "libels," and in his account, for example, of the marriage of Bonaparte to Josephine and her relations to Barras he is not only decent, so as to fit himself for family reading, but scrupulously within the truth. The illustrations are largely drawn from modern and non-authoritative sources, and are not altogether consistent with one another. It might have been better, perhaps, to draw only upon the very copious illustrated literature and caricature of the times. Still even on this point the author can defend himself, for if Géricault, Gérard, Gros, and such men are to be admitted, as they must be, we at once reach an idealization which is not very different from that of the artists of our time in reference to the literal depiction of the Napoleonic period.

Prof. J. K. Laughton's work is usually excellent, and *Nelson and his Companions in Arms* (George Allen) is no exception. The story of the life is well told, and the volume is well illustrated. The omission of the initials "J. F." in the preface makes the distinguished historian write of a portrait of Nelson "by Rigaud." We need hardly point out that "Capt. Nelson" never sat to the great French-

* Wall Drawings and Monuments of El Kab: the Tomb of Paheri. By J. J. Tylor. With an Introduction by F. L. Griffith. (Kegan Paul & Co.)

man, who died full of years and of honours before Nelson was born.

The object of M. Henri Genevois in his volume *Les Coups de Main pendant la Guerre* (Chamuel) is to prove how successfully the French in 1870-1 executed fine coups de main, and that, if similar attempts had been equally well conceived and executed, the situation of the main German army would have been gravely compromised. Incidentally the author gives an account of the steps taken by the Germans to avert the serious danger which threatened them. This account is illustrated by examples, fortified by proofs, and is practically an indictment of the Germans as guilty of most inhuman conduct. So strong is this indictment, so logical is the reasoning of the author, that unless a clear refutation of it be published several of those German officers who held high command in the war will be regarded as brutal and merciless. It is impossible here to go into the details of the accusation or the particulars of the various coups de main. These will all be found described, in eloquent, but not intemperate language, in the book before us. We shall confine ourselves, therefore, to summarizing the German practice with regard to these coups de main. M. Genevois asserts—and seems to prove—that the Germans violated the unwritten law of nations by punishing patriotic resistance every time that an open town ventured to defend itself; and every time that a surprise was accomplished, even without the previous knowledge or the concurrence of the inhabitants. Moreover they treated as brigands—within the limits caused by fears of reprisals—the Franc-tireurs who fell into their hands. No doubt an act of treachery such as the shooting at isolated soldiers by civilians well merits reprisals. A man has no right to claim simultaneously the privileges of a non-combatant and a combatant. As to the treatment of the Franc-tireurs and National Guards, everything depends upon whether they were practically soldiers or civilians. The contention of the author is that men raised by competent authority, commanded by officers regularly provided with commissions, and wearing a distinctive military costume, of which they cannot quickly get rid, are soldiers in the full sense of the word, and entitled to be treated as such. This is undeniable. In one of his articles written for the German papers, and inspired by Prince Bismarck, Dr. Busch, speaking of some captured Franc-tireurs, says that when taken prisoners they had not behaved like soldiers, but had escaped, but being pursued were retaken and put to death. Dr. Busch says with apparent approval that the German soldiers called the Franc-tireurs charlatans who meddled with what did not concern them, and did not belong to the profession. The German officer commanding before Mézières wrote to the Prefect of the Ardennes regarding seven Franc-tireurs, who it was proposed should be exchanged, that he knew nothing about them, but had heard of seven Franc-tireurs who had been shot, "according to the laws of war, as not forming part of the regular army." A letter is printed in this brochure in which the writer, Col. Bourras, complains to General von Werder that a Franc-tireur of the name of Mesny, having been captured, had been deliberately murdered. General von Werder promised an inquiry, with what result is not mentioned. At Châtillon-sur-Seine a German detachment was surprised by Ricciotti Garibaldi. M. E. Thiebault, who was present at the affair, in an account published by him says:—

"Our success would certainly have been more complete if we had had to do with a more energetic population. Not only have the inhabitants of Châtillon refused us their assistance, they have even in many cases been hostile, assisting the Prussians to escape, or in their own houses helping them to avoid our search."

Yet two or three days later the Germans sent a detachment and carried away hostages (who

were grossly ill-used), gave the place over to a two hours' pillage, burnt several houses, and inflicted a fine of about 6,000*l.*

OUR LIBRARY TABLE.

MESSRS. BLISS, SANDS & Co. publish, in the series "Public Men of To-day," a life of President Cleveland, which strikes us as excellent, although it will not give satisfaction in the United States. The author, Mr. James Lowry Whittle, takes on many questions what may be called the English view, which is far from popular across the Atlantic. As he says of the American "masses":—

"Their knowledge of history is limited to the annals of the Union, and these record only two great foreign wars, both of them with England. In both, they are taught to believe, England endeavoured to wrong and oppress them. Their national independence is the proof of their success in the first, and in the second they claim some brilliant achievements. Whenever they allow themselves time for anything beyond the making of money, they reflect with pride on their political institutions; and, in the mouths of the teachers they listen to, democracy means much more than a particular form of government. It is really a creed, and it absorbs all their enthusiasm. A belief in Republican ideas that have given them opportunities of wealth and power is ever present to them in a concrete and practical aspect. If they have any doubt about their superiority over old countries, they reckon up the thousands of square miles they have won from the red man and the bison, traversed by telegraph and railroad, already studded, most of it, with prosperous cities. If they have any doubt of the wickedness of these Old World governments, they repeat to each other the tales of their childhood about the tyranny of George III."

A BEAUTIFUL volume on the *Bibliography of Fencing and Duelling*, written by Mr. Carl Thimm, is published by Mr. John Lane, and will afford much pleasure to the very large class of persons who are interested in fencing as a fine art and in the literature of fencing. As a general rule, we are sorry to say, practical fencers in the present day care but little for such works, although fashion may lead them to buy, and even to turn over the pages of, this handsome book. We have checked the bibliography at several points, and it appears to be well done; while the illustrations are extremely pretty, although somewhat mixed in character. Our chief doubt about the volume concerns the notes printed at the end, mostly on duelling subjects. They are not altogether so chosen as to be very valuable. It would have been of more permanent utility and of some interest to have the judgments of the French, German, and Hungarian courts on duelling cases. One or two are given, but some of the most important are omitted.

MESSRS. METHUEN & Co. publish, in the series "Social Questions of To-day," a volume, *The Problem of the Unemployed*, by Mr. John A. Hobson. Mr. Hobson has an economic theory of unemployment which does not attract us, and by which he tests his facts. Insufficient attention is given to the population problem, to the effect of continual increase in the numbers of persons belonging to degenerate families who are unfit to do full work or any work at all, and who are the slaves of drink and other hereditary predispositions. Then, too, the effect on unemployment, and on the numbers of the unemployed, of the competition of other fields of coal and iron with our own is inadequately treated.

Songs of a Session: being a Lyric Record of Parliamentary Doings during 1896, published by Messrs. Innes & Co., is from the pen of Mr. Mostyn Pigott, is reprinted from the *World*, and is more political and personal than poetic.

MESSRS. MACMILLAN have sent a nice edition, in one volume, of *Casa Braccio*, by Mr. Marion Crawford.—Sir William Hunter's pleasant volume *The Old Missionary* has been reissued by Mr. Frowde, with illustrations by Sir Charles D'Oyley.

In the "King's Own" edition of Marryat's novels *Japhet in Search of a Father* (Routledge) has appeared, with an introduction by Mr. W. L. Courtney, and illustrations by Mr. Wheeler.—*The Phantom Ship* of the same novelist has been added by Messrs. Macmillan to their "Illustrated Standard Novels." Mr. Millar provides the illustrations and Mr. Hannay the introduction.

THE *Yellow Book* (Lane) for October is stronger in art than literature. The illustrations are quite worth looking at, and include 'The Child World,' by Mr. Robinson, whose children are always first rate; the decorative 'War-Horses of Rustem,' by Mr. Patten Wilson; and some striking seashore views by Mr. C. F. Pears. In the letterpress, which is hardly literature, Mr. Max Beerbohm distinguishes himself with a sketch of a beau of the Regent's time; Mr. S. V. Makower shows a pretty imagination in 'Chopin, Op. 47' (misprinted 17 on the cover); but most of the prose is nebulous and discursive. There are scraps of French everywhere, and plenty of artistic reticence of the sort that expresses itself in asterisks. The poetry, which here is hardly expected to be of the "inevitable" stamp, is largely imitative of better models, but hardly runs so smoothly as usual.

THE first *Lieferung* of a comprehensive and profusely illustrated *Geschichte der deutschen Literatur*, by the well-known literary historians Drs. Friedrich Vogt and Max Koch, of Breslau, has just been issued at the Bibliographisches Institut of Leipzig. The ancient periods have judiciously been assigned to Prof. Vogt, and the modern ones to Prof. Koch.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bible Its Own Witness, by Chagab, cr. 8vo. 7/6 cl.
Crosleigh's (C.) The Bible in the Light of To-day, cr. 8vo. 6/6
Hole's (Rev. C.) The Early History of the Church Missionary Society for Africa and the East, 8vo. 7/6 cl.
Jevons's (J. B.) An Introduction to the History of Religion, 8vo. 10/6 cl.
Kirk's (Rev. T.) Saul, the First King of Israel, cr. 8vo. 3/6
Levens's (Rev. J. T.) Clean Hands, and other Addresses to Children, 12mo. 3/6 cl.
Mason's (A. J.) The Conditions of our Lord's Life on Earth, cr. 8vo. 5/6 cl.
Montgomery's (Bishop H. H.) The Light of Melanesia, Thirty-five Years' Mission Work in South Seas, 3/6 cl.
Pistia Sophia, a Gnostic Gospel, with Introduction by G. R. S. Mead, 8vo. 7/6 net, cl.
Popes and the Ordinal, a Collection of Documents on Anglican Orders, edited by Barnes, 8vo. 3/6 net, cl.
Scripture and Gospel Picture Book, 4to. 2/6 cl.
Swete's (H. B.) Church Services and Service Books before the Reformation, cr. 8vo. 4/6 cl.
Wanklyn's (late J. H.) Lessons of Holy Scripture, illustrated by Thoughts in Verse, Vols. 1 to 4, 2/1 net, cl.
Watson's (J.) The Cure of Souls, Yale Lectures on Practical Theology, cr. 8vo. 6/6 cl.
Webb-Peploe's (Rev. H. W.) The Victorious Life, cr. 8vo. 3/6
Illustrated, cr. 8vo. 6/6 cl.
Fine Art and Archaeology.
Brown, F. M., a Record of his Life and Work, by F. M. Hueffer, 8vo. 42/ cl.
Buffum's (W. A.) The Tears of the Helixes, or Amber as a Gem, illustrated, cr. 8vo. 5/6 cl.
Egbert's (J. C.) Introduction to the Study of Later Inscriptions, 8vo. 18/ cl.
Hutton's (W. H.) Hampton Court, illus. by H. Ralston, 2/1
Irving's (W.) Bracebridge Hall, illus. 2 vols. 8vo. 25/ net, cl.
May's (Phil.) Gutter Snipes, 50 Original Sketches in Pen and Ink, 4to. 6/ net, cl.
Oughton's (F.) The Water-Colour Indicator, 3/6 net, sheet.
Phillips's (J.) Woodcarving, cr. 8vo. 3/6 cl.
Pliny's (Sider) Chapters on the History of Art, translated by Blake, with Commentary by Sellers, 8vo. 14/ cl.

Poetry and the Drama.

- Bell's (Mrs. H.) Fairy Tale Plays and How to Act Them, 6/ Davidson's (J.) New Ballads, 12mo. 4/6 net, cl.
Dear Old Nursery Rhymes, illus. by C. Hazlewood, 2/6 bds.
Famous American Actors of To-day, cr. 8vo. 10/ cl.
Goldsmith's Comedies, with Introduction by J. Jacobs, illus. 8vo. 18/ cl.
Haigh's (A. E.) The Tragic Drama of the Greeks, illus. 12/6
Kipling's (R.) The Seven Seas, and other Verses, 6/ cl.
Legge's (A. E. J.) Wind on the Harp Strings, Poems, 4/ net.
Lucan's Pharsalia, translated in Blank Verse by E. Redley, 8vo. 14/ cl.
Powys's (J. C.) Odes and other Poems, cr. 8vo. 3/6 cl.
Sheridan's School for Scandal and The Rivals, Introduction by A. Birrell, illustrated, cr. 8vo. 6/ cl.
Shore's (E.) Poems, with Memoir by her Sister, 5/ net, cl.
Somerville's (W.) The Chase, a Poem, illustrated by Hugh Thomson, royal 16mo. 5/ net, cl.
Treasury of American Sacred Song, with Notes, &c., by W. G. Horder, cr. 8vo. 10/6 half-vellum.
Vaughan's (H.) Poems, edited by E. K. Chambers, 2 vols. 12mo. 10/ net, cl.

Music.

- Matthew's (J. E.) The Literature of Music, 12mo. 4/6 cl.

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ROBERT PULLEN.

ALMOST the first of Oxford teachers, "the great Robertus Pullus," as he is styled by Dr. Stubbs, has been ranked by him next to Nicholas Breakespeare, "if we were quite sure

of anything respecting him."* Discussing the chronological difficulties of his career, he suggested that Robert's position as Chancellor of the Apostolic See in 1145-1146 was scarcely congruent with John of Salisbury attending his lectures at Paris in 1146; and he observed that, as "a historical link of some importance, his history has yet to be worked out." This has since been done by Mr. Rashdall in the careful and valuable life he has lately contributed to the 'Dictionary of National Biography.'† He there discusses the difficult question of Robert's migration to Rome, and arrives at this conclusion:—

"According to Ciaconius, Robert Pullen was 'called' to Rome by Innocent II. (who died in September, 1143), and was created a cardinal by Celestine II., Innocent II.'s successor. This is probably correct. The 'Annals of Osney' state less convincingly that Pullen, after both the Anglican and Gallican churches had profited by his doctrine, was called to Rome by Lucius II., who became Pope in 1144."

My friend Mr. R. L. Poole, whose knowledge of these subjects is probably unsurpassed, has, in his life of John of Salisbury, similarly held that "Robert Pullus seems to have been called to Rome, if he was not already made a cardinal, by Innocent II., who died in September, 1143."

I propose to show that Robert was "called" to Rome neither by Innocent nor by Celestine, but, as stated in the 'Annals of Osney,' by Lucius II.; and that he was still teaching at Paris in 1144.

It has been common knowledge with those who have studied the question that Robert, according to Le Neve's 'Fasti,' occurs as archdeacon of Rochester in 1143, and that St. Bernard wrote on his behalf to the bishop of that see, pleading that Robert might remain at Paris, and might not be deprived of his possessions. But no one, it would seem, has followed up the clue thus afforded. Yet in no more recondite quarter than Thorpe's 'Registrum Roffense' there is printed a group of documents that decisively solve the question by which the specialists have been baffled.

The most important of these is Bishop Ascelin's letter to Pope Eugenius III., reciting the chequered story of his quarrel with his masterful archdeacon. From this we learn that Robert, "multe [sic] literarum scientie confusus," had encroached on the bishop's rights, and refused to render him obedience. The documents which follow specify in detail Robert's encroachments. The monks accused him of withholding from them the churches of Boxley, Aylesford, Southfleet, and St. Margaret's, with the parochial altar of St. Nicholas in the cathedral; while the bishop claimed from him the church of Stone (Stane) and two-thirds (duos nummos) of the proceeds of episcopal jurisdiction which Robert had been receiving. It is evident that there was also a charge of non-residence.

The bishop states that he went to Rome to secure redress, but it is obvious from the Pope's letter which follows that he was summoned there (evocatus) by Innocent II. to answer a complaint by Robert. Both documents concur in stating that when the appointed day (November 18th, 1143) arrived, Robert neither presented himself nor sent any one to represent him. Innocent being dead, the case came before his successor, Celestine II., who decided in favour of the bishop on all the points. His letter of November 28th announcing his decision is printed after that of the bishop.‡ He not only decides against Robert on all the claims, but, "quoniam dignum est, ut qui ecclesiastica percipiunt beneficia, eisdem ecclesiis debita impendant beneficia," directed the bishop to summon his non-resident archdeacon before

* 'Lectures on Mediæval and Modern History' (1886)

p. 132.

† Vol. xlvii. (1896), p. 19.

‡ Ib. xxix. 440.

§ 'Registrum Roffense,' p. 40.

him for next Whitsuntide (1144), and, if he would not reside at Rochester and discharge his office, to appoint another in his place. The bishop returned to England triumphant on all points, as he proceeded to announce.* He accordingly restored the churches to their claimants and appointed a fresh archdeacon in Robert's place.

But Ascelin's triumph was of short duration. On the accession of Lucius II. he wrote at once (*e vestigio*) to the bishop, begging him to restore to Robert, "de Galis, ubi tunc scholis vacabat, a se evocato," all his possessions intact. The bishop, hearing shortly afterwards (*brevis post tempore*) that Robert had been made Chancellor at Rome, did not venture, he says, to resist, and gave Robert's nephew Paris the archdeaconry and the contested churches under compulsion, and dreading, in the state of his health, the long journey to Rome. His letter to Pope Eugene, from which we learn all this, cannot have been written later than 1147, while, from the date of the Pope's accession, it is not earlier than the autumn of 1145. As its appeal for the undoing of Robert's success can hardly have been made by the bishop while his adversary was still Chancellor, it was probably written after his disappearance from that post in September, 1146, and suggests, indeed, the conclusion that he was dead.

It is very satisfactory that one can, I think, see how the error arose. The summons to Robert by Innocent II., in 1143, to plead his cause at Rome—a summons which he did not obey—has been mistaken for that "call" to Rome which he only received from Lucius II.

Perhaps the most important corollary of my conclusion is that it vindicates the absolute accuracy of the passage in the Osney annals on which alone we are dependent for the fact that Robert Pullen taught at Oxford in 1133.† But one is glad to make any contribution to the history of one whom Dr. Stubbs has termed "a man of great mark," and of whom so little is known.

J. H. ROUND.

THEOLOGICAL DEBATE AT CONSTANTINOPLE IN THE FOURTH CENTURY.

Few passages in Gibbon's 'Decline and Fall' are better known than the pleasant description of the theological zeal of the inhabitants of Constantinople, on the authority of "an intelligent observer," in c. xvii.: "This city is full of mechanics and slaves, who are all of them profound theologians, and preach in the shops and in the streets. If you desire a man to change a piece of silver, he informs you wherein the Son differs from the Father; if you ask the price of a loaf, you are told, by way of reply, that the Son is inferior to the Father; and if you inquire whether the bath is ready, the answer is that the Son was made out of nothing." But Gibbon failed to discover who the intelligent observer was. He quotes the passage "on the faith of a correct and liberal scholar," namely Jortin ('Remarks on Ecclesiastical History,' iv. p. 71), but, while referring to a parallel passage in Gregory Nazianzen, Or. 33 (=27), confesses that he has "not yet found the words of this remarkable passage." It is strange that Gibbon's editors, Milman and Smith, did not discover the source of the quotation, which is very far from being recondite; Jortin gave the author's name, though not the reference. By passing over his bewilderment in absolute silence they leave the ordinary reader to suppose that there is a puzzle here which the learning of a century has failed to solve, and

perhaps to suspect that the passage was originally written not by an intelligent contemporary observer, but by some unknown or obscure wit of later ages.

The description is a literal translation from a passage in the 'Oratio de Deitate Filii et Spiritus Sancti' of Gregory of Nyssa, and will be found on p. 557 of the third volume of his works in Migne's edition ('Patrol.,' vol. xlvii.). As I was recently asked whether the quotation was really ancient, it struck me that it would not be amiss to publish its source.

J. B. BURY.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is a list of the names which it is intended to insert under the first part of the letter W in the 'Dictionary of National Biography.' Cross-references are excluded. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

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Wadd, William, surgeon to George IV., 1777-1829
Waddell, Peter Hatley, miscellaneous writer, 1816-1886
Waddilove, Robert Ralph, Dean of Ripon, 1737-1828
Wadding, Luke, Irish Franciscan, 1585-1597
Wadding, Peter, Chancellor of Prague University, 1580-1644
Waddington, Charles, C.B., major-general, 1796-1858
Waddington, Edward, Bishop of Chichester, 1731
Waddington, George, Church historian, 1793-1869
Waddington, Samuel Ferrand, political agitator, f. 1790-1810
Wade or Waad, Armagil, "the British Columbus," 1568
Wade, George, field-marshal, 1673-1745
Wade, John, miscellaneous writer, 1905*
Wade, Joseph Augustine, son-writer, 1790-1845
Wade, Nathaniel, rebel, f. 1685
Wade, Sir Thomas, diplomatist, 1818-1895
Wade, Walter, Irish botanist, 1825
Wade or Waad, Sir William, Lieutenant of the Tower, 1623
Wadeson, Richard, soldier, 1827-1885
Wadham, Sir Nicholas, founder of Wadham College, 1610*
Wadmore, James, art patron, 1773-1853
Wadsworth, James, "The English Spanish Pilgrime," 1624
Wadsworth, Thomas, Nonconformist divine, 1630-1676
Waefer, Lionel, voyager, 1640-1705*
Wager, Sir Charles, admiral, 1666-1743
Wager, William, dramatist, f. 1576
Waghorn, Martin, captain R.N., 1787
Waghorn, Thomas, "Overland Route to India," 1800-1850
Wagstaffe, John, writer on witchcraft, 1633-1677
Wagstaffe, Sir Joseph, Royalist, 1655
Wagstaffe, Thomas, Non-juring bishop, 1645-1712
Wagstaffe, William, physician and author, 1685-1725
Wainwright, Thomas Griffiths, poisoner, 1794-1852
Wait, Daniel Guilford, Hebrew scholar, 1850
Walthman, Robert, politician, 1764-1833
Wake, Sir Isaac, statesman, 1575-1632
Wake, Thomas, 2nd Baron Wake, 1349
Wake, William, Archbishop of Canterbury, 1657-1737
Wakefield, Daniel, lawyer, 1776-1846
Wakefield, Edward, topographer, 1763-1854
Wakefield, Edward Gibbon, promoter of emigration, 1796-1862
Wakefield, Gilbert, scholar, 1756-1801
Wakefield, Peter of, hermit, f. 1213
Wakefield, Priscilla, promoter of savings banks, 1750-1832
Wakefield, Robert, Hebrew scholar, 1537
Wakefield, Thomas, divine, 1575
Wakeman, Sir George, physician, f. 1680
Wakeman, John, Bishop of Gloucester, 1549
Wakering, John, Bishop of Norwich, 1425
Wakley, Thomas, founder of the *Lancet*, 1795-1882
Walburga, St., Abbess of Heidenheim, 780
Walcher, Bishop of Durham and Earl of Northumberland, 1080
Walcott, Thomas, judge, 1635
Walcott, Mackenzie Edward Charles, antiquary, 1822-1880
Waldby, Robert, Archbishop of York, 1397
Waldegrave, Sir Edward, politician, 1561
Waldegrave, Frances Countess Waldegrave, 1879
Waldegrave, Granville George, admiral, f. 1810
Waldegrave, James, 1st Earl Waldegrave, 1684-1741
Waldegrave, James, 2nd Earl Waldegrave, 1715-1763
Waldegrave, Sir Richard, Speaker of the House of Commons, 1402
Waldegrave, Samuel, Bishop of Carlisle, 1817-1869
Waldegrave, Sir William, physician, f. 1660-1659
Waldegrave, William, Lord Radstock, 1758-1825
Walden, Roger, Archbishop of Canterbury, 1406
Waldhere, Bishop of London, 715*
Waldie, Jane, novelist, 1836
Waldron, Francis Godolphin, actor and playwright, 1744-1818
Waldron, George, historian of the Isle of Man, f. 1744
Wale, Sir Charles, general, 1763-1845
Wale, Samuel, history painter, 1786
Walehouse, Humphrey de, judge, 1331*
Walerand, Robert, judge, 1372*
Wales, James, landscape painter, 1743-1796
Wales, William, mathematician, 1734-1793
Waley, Simon Waley, composer and pianist, 1827-1875

Walford, Cornelius, 'Insurance Cyclopaedia,' 1827-1885
Walford, Thomas, antiquary, 1752-1833
Walkden, Peter, diarist, 1684-1769
Walkell, Bishop of Winchester, 1098
Walker, Adam, inventor and author, 1731-1821
Walker, Alexander, general, 1831
Walker, Sir Andrew Barclay, benefactor of Liverpool, 1843-1893
Walker, Anthony, engraver, 1728-1765
Walker, Sir Baldwin Wake, Surveyor-General of the Navy, 1803-1878
Walker, Charles Vincent, F.R.S., engineer, 1812-1882
Walker, Clement, politician and author, 1861
Walker, Sir Edward, Garter King-of-Arms, 1610-1677
Walker, Frederick, water-colour painter, 1840-1875
Walker, George, defender of Londonderry, 1618-1690
Walker, George, F.R.S., mathematician, 1735-1807
Walker, George, novelist, b. 1772
Walker, George, writer on chess, f. 1844
Walker, George Alfred, philanthropist, 1807-1884
Walker, Sir George Townsend, general, 1764-1842
Walker, George Washington, missionary, 1800-1859
Walker, Sir Hovenden, admiral, 1725
Walker, James, engraver, 1748-1803*
Walker, James, rear-admiral, 1764-1831
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Walker, James Thomas, general, 1826-1896
Walker, John, Archdeacon of Essex, 1588
Walker, John, 'Sufferings of the Clergy,' 1674-1747
Walker, John, Professor of Natural History at Edinburgh, 1731-1804
Walker, John, philological writer, 1732-1807
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Walker, John, antiquarian writer, 1770-1831
Walker, John, divine, 1763-1833
Walker, Joseph Cooper, miscellaneous writer, 1762-1810
Walker, Obadiab, Roman Catholic Master of University College, Oxford, 1616-1699
Walker, Ralph, writer on magnetism, f. 1765-1793
Walker, Robert, portrait painter, 1807
Walker, Robert, topographer, 1699-1719
Walker, Robert Francis, author, 1789-1854
Walker, Samuel, divine, 1714-1761
Walker, Sayer, physician, 1740-1826
Walker, Thomas, actor, 1698-1744
Walker, Thomas, police magistrate, 1784-1833
Walker, Thomas Larkins, architect, 1860
Walker, William, "The Priest-Hunter," f. 1681
Walker, William, schoolmaster and author, 1623-1684
Walker, William, engraver, 1793-1867
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Walker, William Sidney, poet and critic, 1795-1846
Walkinshaw, Clementina, mistress of the Young Pretender, 1789
Wall, John, divine, 1587-1666
Wall, John, physician, 1708-1776
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Wall, William, divine, 1646-1728
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Waller, Sir William, general, 1597-1663
Walley, John, printer and author, f. 1580
Walleys, Thomas, divine, f. 1332
Wallich, Nathaniel, botanist, 1788-1854
Wallingford, John, medieval writer, 1214
Wallingford, William, of Abbot of St. Albans, 1483
Wallington, Nehemiah, Puritan, f. 1630
Wallis, Miss, actress, f. 1796
Wallis, George, physician and author, 1740-1802
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Wallop, Sir John, Governor of Calais, 1553
Wallop, John, 1st Earl of Portsmouth, 1690-1782
Wallop, Richard, judge, 1601-1687
Wallop, Robert, regicide, 1601-1687

(To be continued.)

ROBESPIERRE'S NOTE-BOOK.

Paris, Oct. 21, 1896.

THE pseudo-revelations on Robespierre in the Dropmore volume of the Historical Manuscripts Commission have led me to examine a note-book which has been strangely overlooked, even by French writers, and in which, during three or four of the ten months covered by the reports of Francis Drake's spy, Robespierre jotted down his ideas and intentions. I may say at the outset that there is not in this document, as

* Registrum Offense, p. 40.

† This raises a small difficulty, not affecting the argument, for Robert does not appear as Chancellor till February, 1145.

‡ "Magister Robertus Pulex in scripturas divinas, que in Anglia obsolescent, apud Oxoniensem legere cepit. Qui postea, cum ex doctrina eius ecclesia tam Anglicana quam Gallicana plurimum proficisset, a Papa Lucio secundo vocatus et in cancellarium Sancte Romanæ ecclesiæ promotus est."—Rolls ed., p. 19.

more than in the minutes, published or unpublished, of the Committee of Public Safety, the slightest hint of the diabolical proposals imputed to Robespierre by the spy. But what it does contain is very characteristic.

Seized at his lodgings at the carpenter Duplay's, 366 (now 298), Rue St. Honoré, the Terrorist's papers were entrusted by the Convention to Courtois, one of its members, to report on them. Courtois made a voluminous report, containing copious quotations, the fidelity of which can still be verified by comparison with the original documents at the National Archives; but he probably suppressed cringing letters addressed to Robespierre by those who eventually overthrew him, just as compromising documents in Louis XVI.'s iron cupboard had been suppressed, and he was guilty of dishonesty in abstracting some of the manuscripts. One of these was Marie Antoinette's touching farewell letter to Princess Elizabeth, which Fouquier-Tinville, the infamous public prosecutor, had not only detained, but must have handed over to Robespierre. Courtois endeavoured, after the Restoration, by offering to restore this and other documents to the Bourbon family, to procure exemption from the banishment pronounced on regicides, and the letter is now in the Archives. He gave in his report only five short quotations, scarcely eighty words in all, from Robespierre's note-book, but one of these extracts has attracted much notice, for it threatens Thomas Paine with the guillotine. The note-book, together with Robespierre's other papers, has for many years been on view under a glass case at the Archives museum, standing open to show the last entry; but that museum, though containing historical documents which should be as interesting to Frenchmen as Magna Charta at the British Museum is to us (some of them, too, much more ancient), attracts scarcely any visitors. Accessible, moreover, only on Sundays, and situate in an out-of-the-way part of Paris, it is practically unknown to tourists. But what is surprising is that no French writer on the Revolution has had the idea of examining the note-book and supplementing Courtois's meagre quotations. Some of Robespierre's few avowed admirers, such as Senator Hamel, may perhaps have verified those quotations, but if so they have given no sign of further scrutiny.

Now it seemed to me desirable, in view of the odium attaching to Robespierre through the entry on Paine, to ascertain the date of it, especially as the open page of the book was headed "7 Nivose," that is to say December 27th, 1793, the very day before Paine's arrest. I have therefore examined the book, and have found myself well repaid for my trouble. It is about 5 inches by 3 inches in size, and consists of sheets of very ordinary yellowish paper, with a marble-paper cover such as was then frequently used for covering pamphlets. The entries are mostly on the right-hand page, but an entry is sometimes continued overleaf, and occasionally the left-hand page seems to be used for a hasty scrawl, to be repeated more legibly on the next page. The right-hand pages are numbered consecutively at the corner, from 1 to 17. A pencil is here and there used, but the entries are, with few exceptions, in ink, now very pale. Many entries have a line drawn through or across them, as if to indicate that their purpose had been fulfilled. The calligraphy is very unlike the small, neat, pedantic handwriting found in Robespierre's signatures to public documents, and even in the signature of which he had written only the first two letters on 10 Thermidor when he was shot or shot at himself, and stained the sheet with his blood. He evidently, like most people, had two hands—one studiously legible, the other for his sole private use, a hasty scrawl. Hence some of these entries cannot be deciphered without some difficulty. In the left-hand corner of p. 1 we read "No. 16," which

may mean that he had had fifteen previous note-books, but I am not sure that it is in his writing. The first entry is as follows:—

"1. Nomination of the members of the Revolutionary Tribunal. 2. Formation of committees, and firstly of the Contracts Committee. 3. Complete the despatch of commissaries to Brest, Cherbourg, and the ports in general. 4. Rescind the decree which repeals the law on the property of foreigners. 5. The decree which prescribes that *émigrés* shall be tried by all the criminal tribunals. 6. Order the ministers to give a list of their clerks and attendants."

A line is drawn across notes 1 to 4.

On p. 2 is an entry given by Courtois:—

"Hold the revolutionary army ready, and recall the detachments of it to Paris, in order to frustrate the conspiracy."

Next follows:—

"Indefinite postponement of the new calendar."

This, again, is cancelled, but it gives a clue to the date, for the Jacobin calendar was adopted on October 5th, 1793, so that this entry must have been a little earlier.

We next read:—

"The tax on tobacco destroys our commercial relations with America."

Then on p. 4:—

"Organization of the committee [evidently of Public Safety]. 1. Infamous violation of the committee's secrets, either by the clerks or by other persons. 2. Change your clerks, expel everywhere the traitor who sits in your midst. 3. Punish the clerk who handed you a letter to sign, the object of which was to induce the possessors of the documents of conspiracy respecting the *ancien régime* to burn them. 5. Revocation of the decree which establishes revolutionary tribunals everywhere."

On p. 5:—

"Propose [*demandeur*] that Thomas Payne [this was the spelling of the name in France] be put on trial, in the interests of America as much as of France."

On p. 6:—

"Departure of Carnot for the army [cancelled]. Force by terror the towns lately in rebellion to reveal the arms which they have hidden."

On p. 7:—

"Departure of Carnot for Dunkirk. Conspirators. Organization of the tribunal. Complete the revolutionary army and purge it. Organize the Revolutionary Tribunal. Watch the clubs. Imprison and punish the hypocritical counter-revolutionists. Repress the journalist impostors. Diffuse good writings."

P. 8:—

"Essential points of government. 1. Subsistence and victualling. 2. War. 3. Public spirit and conspiracy. 4. Diplomacy. Every day it is necessary to ask in what condition are these four things. Public spirit and conspiracies. Diffuse good writings; the repression of libels; the organization of the Revolutionary Tribunal, and all the measures necessary to punish the conspirators."

P. 11:—

"Polishing is a method of concealing the defects of weapons. The patriotic workmen denounce this abuse."

P. 13:—

"It is necessary to have all over the republic a small number of resolute commissaries furnished with good instructions, and especially with good principles, to bring all minds to unity and republicanism, the only way of soon terminating the Revolution to the benefit of the people. The commissaries will set themselves especially to discovering and inventorying the men worthy of serving the cause of liberty. We must have a circumstantial list of all the prisoners."

These last sentences are given by Courtois, as also the following on p. 13:—

"It is necessary to prosecute the deputies, leaders of the conspiracy [the proscribed Girondins], and strike them down at whatever cost."

But Courtois did not quote the continuation:—

"It is necessary that all the individuals known should be promptly punished. Decree that all those who shelter conspirators shall be visited with the same punishment."

P. 14:—

"Arrest surgeon Le Febvre."

Robespierre at first wrote "Fourrier," but cancelled it.

P. 15:—

"Remind the public prosecutor about Perrochel. Remind the public prosecutor about La Marlière [cancelled: La Marlière was guillotined on 6 Frimaire]. Speak on the report of the Committee of General Security, ask for its being more complete. Save the honour of the Convention and of the Mountain. Distinguish the shade of difference between the leaders of the corruption and the weak and misled" (cancelled).

P. 16:—

"17 Frimaire. A fresh attack on Dunkirk is announced. Toulon. Dugommier writes on the way in which he has conducted himself towards the English general [O'Hara]. Revolutionary Tribunal to be watched. Organization to be reformed."

P. 17:—

"7 Nivose.....Rescind the decree in favour of the wives of conspirators."

This characteristic entry is the last, two-thirds of the book being left blank. Did Robespierre mislay it and begin a new one, or did he discontinue keeping a note-book? One would fancy him too methodical to make memoranda on odd bits of paper, in spite of the legend of Carnot finding a proscription list in his coat pocket when dining with Barrère on a hot day in shirt sleeves. These seventeen pages had lasted him just three months. The entry against Paine must have been made before October 6th, for it was before Carnot's departure, and the minutes of the Committee of Public Safety, though they do not show when Carnot started, show that he was absent from the 6th to the 20th of October. Yet Paine was not arrested till December 28th. Did Robespierre change his mind, perhaps from fear of offending America or at the instance of Danton, who was Paine's staunch friend? Danton, it is true, could not, or would not, prevent Paine's arrest, but that arrest was the corollary of the arrest of Anacharsis Cloots. The two men had been expelled together from the Convention as foreigners. They were arrested simultaneously. Their lodgings were searched on the same day (the morrow of Cloots's execution) and by the same commissaries. Now Robespierre detested Cloots, and, if we could discover a later note-book, we should probably find Cloots in his black (or rather red) book; but if his resentment against Paine had continued, he was not the man to nurse his wrath to keep it warm. He had only to "remind" Fouquier-Tinville, and, as in La Marlière's case, Paine's head, at least after his expulsion from the Convention, would have fallen. When we find Paine left undisturbed for three months, arrested only because he stood on the same footing as Cloots, and left undisturbed in prison for the seven months of Robespierre's life, the supposition of Robespierre's unrelenting hostility falls to the ground, and my belief is that Paine's life was no longer in danger from him.

Another conclusion to be drawn from the note-book is that Robespierre, like his master Rousseau, had a monomania of suspicion. He saw conspiracies everywhere; the Revolutionary Tribunal is constantly in his thoughts up to the end of 1793, and it cannot be supposed that his watch over it slackened in 1794, especially as he had made his host Duplay one of the jurors. The attempt of his champions to exculpate him from responsibility for the atrocities of the Tribunal is untenable. It was the Committee of Public Safety, moreover, which ordered the trial of the Luxembourg monster batch of prisoners in April, 1794, and Robespierre was only four times absent (in March through illness) from its daily meetings. Yet Robespierre, like Nero, had his mourners: Drouet, who stopped the royal family at Varennes, when in prison on the second anniversary of Robespierre's fall, closed the windows of his cell and abstained from his ordinary pastime of singing; the Duplay family—especially the daughter, whom it is supposed he would have married—lamented him; and Dr. Souberbielle, a revolutionary jurymen questioned by Louis Blanc, also regretted him.

I may add that at the Archives, though not on public view, are likewise the contents of the younger Robespierre's pockets when he committed suicide: they consist of several letters, the key of a desk, a small bundle of assignats, and his ticket or counter of membership of the Convention.
J. G. ALGER.

Literary Gossip.

THE volume by Mr. I. Zangwill, which Mr. T. Fisher Unwin has lately announced under the title of 'Without Prejudice,' will be divided into three sections. The first, "Gossips and Fantasies," will contain papers on such diverse themes as 'Art in England,' 'Bohemia and Verlaine,' 'The Choice of Parents,' 'Authors and Publishers,' &c. The second comprises "Philosophic Excursions: Here, There, and Somewhere Else," and records impressions of and reveries at Aberdeen, Antwerp, Budapest, Paris, Venice, &c., including the mysterious "Somewhere Else." The third, entitled "After-thoughts: a Bundle of Brevities," contains a variety of short essays, 'The Profession of Charity,' 'The Creed of Despair,' 'The Great Unhinged,' and 'The Latter-day Poet' being some of them. The prose is also occasionally interspersed with verse.

THE author of 'The Suppression of the African Slave Trade to the United States of America, 1638-1870'—the first volume of the new series (already mentioned in these columns) of historical works which is being published by Messrs. Longman under the direction of the Department of History in Harvard University—is a "black man," born in Massachusetts twenty-eight years ago, Mr. W. E. Burghardt Du Bois. He was educated at Fisk University, Nashville, Tenn., and at Harvard, and being sent abroad for two years by the trustees of the Slater Fund, he studied in Berlin from 1892 to 1894. On his return he became Professor of Latin in Wilberforce University, Ohio, a Methodist institution, and the oldest of schools for negro youth. After spending two years there, he was charged by the University of Pennsylvania with a special investigation, on which he is now engaged, into the condition of the negro population of the city of Philadelphia.

DURING the ensuing session of the Royal Historical Society some of the needs of historical students will be indicated, and papers will be read on 'Historical Bibliography,' by Mr. F. Harrison, and on 'An English *École des Chartes*,' by Prof. York Powell. Special research papers will be read on the Spanish Armada, by Major Martin A. S. Hume; the Convention of Pillnitz, by Mr. Oscar Browning; the political theories of the earlier Jesuits, by the Rev. J. N. Figgis; the English Protestant refugees in Germany under Mary; an Elizabethan survey of a Norfolk village, by Mr. W. J. Corbett; and on our Mediterranean possessions, by Mr. Frewen Lord.

CONVOCAION of London University has taken a somewhat important step in asking the Senate to proceed with the establishment of lectureships in science and literature, which it has power to do under the university charter. Graduates identified with both sides of the recent controversies in respect of a statutory commission are

found amongst the supporters of this recommendation.

MR. H. W. EVE, the Hon. and Rev. E. Lyttelton, Dr. Wormell, Dr. R. P. Scott, Mr. Millar-Inglis, Mr. J. Montgomery, Mrs. Bryant, and Mrs. Withiel constitute the committee of eight which has been formed, at the instance of the College of Preceptors, to consider what legislation in the near future would be acceptable to teachers in secondary schools.

AT the Exhibition of the Book and News Trade held last week at the Westminster Aquarium, a keen competition took place between many London publishers for the first award for excellence in printing, binding, and illustration in book work. The gold medal was finally awarded to Mr. William Heinemann.

MR. WATKINS, who is completing Duncumb's 'History of Herefordshire' with the help of the materials left by Judge Cooke, has finished the history of the Hundred of Huntington, which will shortly be published at the price of a guinea.

AT the tenth annual meeting of the Scottish History Society, held in Edinburgh on Tuesday, the 27th, it was announced that Messrs. T. & A. Constable were printing a miscellany volume as a gift from the firm to members of the Society. It will be issued shortly, and consists of a fragment of the lost 'Diary of Archibald Johnston, Lord Wariston,' 1639; the Earl of Mar's 'Legacy to Scotland,' 1726-27, edited by the Hon. Stuart Erskine; 'Letters on the '45,' by Mrs. Grant of Laggan; and other pieces. The Itinerary of Prince Charles Edward, prepared by Mr. Walter Blaikie as a key or supplement to the 'Lyon in Mourning,' will now be issued as a separate volume, with a new map by Messrs. Bartholomew. The 'Journals of John Murray of Broughton,' edited by Mr. Fitzroy Bell, will be published in January. The 'Correspondence of Montreuil and Bellièvre on Scottish Affairs, 1645-48,' is ready to go to the printer.

MISS CHARLOTTE M. YONGE contributes an introduction to the new pictorial edition of 'Sintram' and 'Undine,' shortly to be published by Messrs. Gardner, Darton & Co. The illustrations are drawn by Mr. Gordon Browne, who also supplies the pictures to a humorous volume by Prebendary Harry Jones, entitled 'Prince Boohoo and Little Smuts,' which the same firm are bringing out.

MR. C. J. WILLS writes regarding our notice of 'An Easy-going Fellow':—

"Your reviewer says 'he makes his hero shoot "partridges pheasants, and, last of all, grouse." I would submit that the paragraph begins 'When autumn came,' which sufficiently explains the subsequent sentence, which meant that he shot his partridges and pheasants in the south, and went to the north to shoot grouse 'last of all'; for, as grouse-shooting begins August 12th, he would not have begun his autumn shooting with grouse. As for the law on p. 125, the text simply speaks of the effects of a will previously alluded to, and is correct." The last statement is somewhat dubious.

FATHER POLLEN, S.J., who is now in Rome, has received from Mr. Gladstone an appreciative letter about his biography of

Father John Morris, the Jesuit who died almost immediately after undertaking, at Cardinal Vaughan's request, the official biography of Cardinal Wiseman. It is curious to note that though the cardinal, who died in 1865, is still without a published "life," his secretary—so Father Morris once was—has been made within a year of his death the subject of a biography.

THE victims of the bicycle are growing numerous. News has just come from Adelaide that Mr. J. A. Hartley, the Inspector-General of Schools for South Australia, has died from injuries sustained in a bicycle accident.

By an unfortunate oversight the 'Life and Letters of Dr. Samuel Butler,' reviewed in our last number, was stated to be published by Messrs. Longman instead of Mr. Murray.

M. CHALLEMEL-LACOUR, who died on Monday, was educated at the École Normale, whence he came out at the top of the list, and was a teacher in the Lycée at Limoges when the Coup d'État interrupted his career. He subsequently gained a reputation by lecturing in Belgium, and taught French at the Polytechnic at Zurich. After his return to France, in 1889, he wrote in the *Revue des Deux Mondes*, for some years contributed literary criticisms to the *Temps*, and founded the *Revue Politique et Littéraire*, now the *Revue Bleue*. He translated Ritter's 'History of Philosophy' into French, and edited the works of Madame d'Épinay.

WE are glad to say that the formation of an Irish Texts' Society is now seriously contemplated. A provisional committee has been formed, consisting of Dr. P. W. Joyce, Dr. Sigerson, Dr. Hyde, and others.

THE Parliamentary Papers of the week include the Report of the Committee of Council on Education (Scotland), with Appendix, 1895-6 (2s. 6d.); and Reports on Charities in the Parishes of Anston-cum-Membris and Tickhill in the West Riding (2d. each).

SCIENCE

BRITISH LEPIDOPTERA.

A *Handbook of British Lepidoptera*. By Edward Meyrick, B.A. (Macmillan & Co.)—This is the most revolutionary book that has been offered to entomologists for many years. Amidst the many new systems of classification for Lepidoptera—and systems are only propositions—the innovations have been in the arrangement of families and genera, but Mr. Meyrick comes forward and attempts to submerge old landmarks. The butterflies and moths, or the Rhopalocera and Heterocera, have always been recognized as distinct sub orders or sections, but now the butterflies are not only incorporated with the moths, but placed in their midst between the Lasiocampidae and the Pyralidina. We may altogether disagree with such iconoclastic suggestions, but they are not to be deprecated; in science, especially in entomology, the quiet pool is better for spasmodic troubling, when old conclusions are reviewed, and the heresiographer often becomes the indirect creator of the new canon. In the present instance we are quite unconvinced by Mr. Meyrick, and that after studying the scanty reasons he has given for his great change. That the Rhopalocera and Heterocera possess not only affinities, but close relationship, has never

been denied; that the characters relied upon for separation do sometimes fail in part is true; but that they never altogether betray is equally unanswerable, besides which this proposed system appertains too much to an artificial arrangement, and does not successfully contradict natural facts with which we are all conversant. Mr. Meyrick relies very—perhaps over—much on alar neuration. Leigh Hunt remarked of Keats that “he never beheld the oak tree without seeing the Dryad,” and it may be surmised that our author never sees a butterfly or moth without first observing the venation of its wings. We presume we shall not offend by dealing with the originality of the book before noticing its avowed aim and proposed end. As a description of the British butterflies and moths it leaves nothing to be desired as to method of recognition, accuracy in description, or fulness of detail as to the geographical distribution of the species. The author also writes with the greater confidence owing to his previous extensive study of the Heterocera of Australia and New Zealand. It is, however, perhaps too rash to assert, as in the preface, “Thirty-six years have elapsed since the publication of Stainton’s ‘Manual of British Butterflies and Moths,’ and no complete work on the same subject has appeared in the interval.” Much has appeared since then, much to be neglected and forgotten; but some mention might be made of Newman, whose work was not complete, so far as the moths were concerned; and more reference is distinctly due to Mr. Barrett, the commencement of whose excellent work was noticed in these columns in 1893, and the volumes of which still continue to appear. Mr. Meyrick’s introduction is short, but concise, and forms a good summary of present knowledge. How partial that knowledge still remains is apparent by the following quotations: “The antennæ are sense-organs.”—“The nature of the sense located in the antennæ is not known.” In conclusion, it may be said that the very real value of this work, viz., as a “Handbook of British Lepidoptera,” will be discounted among conservative British lepidopterists by its proposed systemization, which will constitute either the classification of the future, or, when that period arrives, a forgotten suggestion of the past.

Butterflies and Moths (British). By W. Furneaux, F.R.G.S. (Longmans & Co.)—The lines of the youthful lepidopterist in the present day have fallen on pleasant places; his zeal in the field is now supplemented by a mass of easily acquired literature which will generally help, if not always instruct. No longer—as many will remember was the case—is the young inquirer confined to the well-thumbed pages of Stainton, or inclined to devour gladly Wood’s ‘Common Objects of the Country.’ In naming his specimens, what was once a task somewhat difficult is now an employment of moderate ease. While to learn the entomology of his subject, to understand its elementary truths, and to perceive the basis of classification was formerly a well-nigh impossible quest, now he who runs can read. The future result of all this entomological priming can only be awaited with the faith that cherishes the Elementary Education Acts. Taken in this sense, we have not met with a book that so well fulfils its purpose as this one written by Mr. Furneaux. The introduction, which occupies fully one-third of the volume, is devoted not only to “Structure and Life History of the Lepidoptera,” but also to “Work at Home and in the Fields.” The first subject deals with the early stages—egg, larva, and pupa—of Lepidoptera, and, though written in an easy manner for the ready understanding of beginners, contains the result of no little original observation, and describes these biological phases with a fulness and exhaustive detail too frequently found wanting in more pretentious and ponderous publications. All the British butterflies are described and figured, but a selection only of the moths

receives such attention; and when it is remembered that the reputed number of the former—according to Mr. Furneaux—is sixty-six, and the latter include some two thousand distinct species, the difference of treatment in an octavo volume need not provoke astonishment. And here it may be well to point out that Mr. Furneaux has made a strange error in enumerating the number of butterflies. At p. 58 he states that the Hesperiidæ contain seven species, whereas he subsequently describes and figures eight, and gives the same number in his classified list at the end of the volume. Our author also follows that strange but beloved device of the collector by which meaningless English names are applied to the species and prefixed to the proper scientific appellation; how unnecessary and grotesque this practice really is can be seen by referring to the pages devoted to the Micro-Lepidoptera, where, for many species, the first fortunately are still unborn, and the second, with more propriety and simplicity, reign alone. Mr. Furneaux’s book, however, is written exceedingly well, and as an introduction to the study for a beginner, and as an impulse to a love of natural observation, will be hard to beat. It is a dainty production, in print, paper, and illustration. The capture of the butterfly and moth is now the Sunday recreation of many working-men, of some of whom entomologists might be made as well as collectors. To one possessing some of the potentialities of a Midas and the zeal of a propagandist, it might not be unbecoming to act the entomological colporteur, and freely distribute copies of this book among these artisans, who love nature well, but do not yet understand her wisely.

British Moths. By J. W. Tutt. (Routledge & Sons.)—It is a singular coincidence that in the present plethora of new books on British Lepidoptera the writers are usually unanimous in their prefatory remarks. They almost invariably declare that the publication owes its genesis to a desire to supply a great want and one previously unprovided for. Mr. Tutt is certainly no exception to the rule. He asserts that hitherto “there are only two completed books in which even the species are correctly named”; his readers are reminded that old museum notions, and not Darwinian principles, are found in all text-books extant; and we are promised “sufficient up-to-date science and suggestive material” to make young collectors and students “correct and accurate observers.” The feeling of disappointment experienced after a careful perusal of this small book, incidental and only due to the expectations created by the preface, is simply appalling. It is in no sense a complete text-book of British moths, as only a selection are referred to; no details nor explanation of classification are given, neither are generic characters afforded; in fact, it is well-nigh impossible to judge which are the discarded “museum notions,” and which the promised true Darwinian principles. The first chapter of about nine pages is headed “The Study of Entomology,” in which the reader is informed that “the earth was once a hot, fluid mass, and that it has slowly cooled down until it has reached its present condition,” so that he will not be surprised to learn that “simple plants gave place to more complex plants; insects of simple structure to those of more complex structure, and so on”; which we presume is an instalment of the “up-to-date science.” The author has expressed some very sound opinions as to the characters that divide butterflies and moths, and their non-universality; and also as to the little value appertaining to the use of English or vernacular names for the species, though at the same time he has not discarded their use. But it is impossible to admire the explanation of the binominal nomenclature as consisting of a generic and a “trivial” name. It is also distinctly liable to mislead to refer to *Catocala* as the “Red-underwing Genus,” as at

p. 6, for that pearl beyond price to the British collector, *Catocala fraxini*, does not enter the category, whilst the exotic species of the genus exhibit a partiality for a yellow tint. It is likewise to be feared that the evolutionary disquisitions are too advanced for the beginner, to whom this publication is addressed. The view that the Eupterotidæ “appear to be closely allied to the well-known Processionary moths, and with them appear to show the line of evolution of the Lasiocampidæ from a Bombycid-Noctuid stock (probably resembling the Cymatophoridæ), and not by way of the Notodontidæ; or the evolution may, of course, have been in the opposite direction,” indicates the thought-out conclusions of the author, but constitutes a statement which must be caviare to any but the accomplished lepidopterist. In fact, the book is made up of the weakest of cold tea and the strongest of strong meat. The beginner cannot digest the last, and the more advanced student will shun the first. There is much useful information and original observation to be gleaned, which is hidden among the description of species, but will well repay perusal, and it must be remembered that Mr. Tutt knows as much as any man living of the local variation of British moths. But well as our author knows his species and can analytically determine them, he is sometimes apt to confuse his pronouns. At p. 291, referring to a male of the genus *Anisopteryx*, he writes: “It sometimes appresses its slender body close to a twig, folds its wings closely around it, and it then becomes almost impossible to detect him.”

Our Country’s Butterflies and Moths, and how to Know Them. By W. J. Gordon. (Day & Son.)—The inexperienced British lepidopterist who wishes to identify and name his specimens may well exclaim “Eureka!” when this small and inexpensive volume is placed in his hands. In a compressed form one thousand coloured figures are supplied of our reputed butterflies and moths. “Of the Macro-Lepidoptera, Nos. 1 to 823, a representative of every species now accepted as British is here figured.....Of the Micro-Lepidoptera, Nos. 824 to 1000, every British genus is represented except in the case of the *Tineæ*,” of which a selection is made. We must not look a “gift-horse” like this too closely in the mouth. Like an entomological compass, these multitudinous figures should be gratefully accepted by a beginner, and, by comparison with the technical descriptions to be found in the pages of Barrett or Meyrick, will at least dispose of that necessary, but too often exclusive occupation, the naming of species. Of course, some differences in nomenclature will be discovered, and even in the number of species. For example, Mr. Gordon enumerates and figures seventy-one species as entitled to be considered British butterflies, whilst Mr. Meyrick confines their number to sixty-eight, and Mr. Furneaux restricts them to sixty-six. But these are matters of detail, principally consequent on the question whether certain very occasional visitors, and these sometimes doubtfully authenticated, should be included in our lists. Thus Mr. Furneaux omits *Danaus plexippus* and *Chrysophanus argiades*, which are admitted by Mr. Meyrick, who himself differs from the fuller recital of our author by discarding *Argynnis dia* and *Erebia ligea*, and not separating *Chrysophanus agrestis* from *C. artaxerxes*. This little publication exhibits an exceptional amount of condensation, for much useful information is added in a few supplementary chapters. One devoted to primary differential characters is headed “Sortation,” a word for which we thank the author, but would rather be without. Another chapter, which treats of “The Caterpillars of the British Butterflies,” is an excellent example of succinct details, combined with what is so useful to the student, and so difficult to provide satisfactorily—a synoptical or analytical key to the

specific discrimination. Some remarks are a little breezy, and perhaps not intended for literal acceptance. The day has probably not yet arrived for the new classification in which "the genera became species, and the families genera," while the lepidopterist will be prone to deny that he is "in the same position as a botanist who concerns himself only with the lilies, or an ornithologist who limits his work to the parrots." As a *vade mecum* Mr. Gordon's contribution is unique, for it contains much matter and few words, and the inquirer must be dull indeed who cannot gain something from it.

Allen's Naturalists' Library.—A Handbook to the Order Lepidoptera. Vols. I. and II. By W. F. Kirby, F.L.S. (Allen & Co.)—The editor of Allen's series of volumes devoted to natural history has exercised sound judgment in placing the subject of "butterflies" in the hands of Mr. Kirby. This author is always seen at his best when writing on the Rhopalocera, and can exercise his full strength when drawing on his bibliographical stores relating to his favourite subject. Mr. Kirby has written much; but he will probably agree with ourselves that he will be remembered by his 'Synonymic Catalogue of Diurnal Lepidoptera,' and that the two volumes now under notice will serve as a concordance to the same, while the two works should be found together. There is every room for a comprehensive work on butterflies. Either we have a popular and barmecide feast, as provided by Chenu and the host of encyclopædic and journalistic writers, or the knowledge is hidden in expensive monographs which deal only with a special fauna, and are addressed to special workers. The collection and study of butterflies are established and favourite occupations of entomologists, and now no longer produce suspicion of mental derangement, as we learn was the case in the time of Charles II., when the will of Lady Glanville was attempted to be set aside on the plea of insanity, based on the fondness of the testatrix for collecting butterflies. The pendulum has indeed swung round, for at present scarcely a work on natural evolution exists without reference being made to some of the many instances in which butterflies afford argument for the same. The erstwhile simple reflections of an Aurelian now receive their apotheosis in the brilliant conclusions of a Bates or Wallace. Even our numerical knowledge of butterflies is vastly increased. In the year 1758 Linnaeus described 192 species; in 1871 Kirby, in his catalogue, enumerated no fewer than 7,695; and the discovered and described species since that date are prodigious. The increased scientific examination and treatment of the Rhopalocera are intensely satisfactory, for they have arisen despite the deadening influence of a "rich man's hobby," which butterflies, not only by their beauty, but by their price, have created. So keenly was this once felt that entomologists who had studied nature, and not financial prospects, were wont to compare the accumulation of expensive exotic butterflies with the collection of rare postage stamps; and the comparison was too often just, and in some cases highly necessary. In science, butterflies have now escaped the fate of orchids, and their interpretation has been at the hands of those who could afford to think the most and accumulate the least. In these volumes a distinct advance is made by the incorporation of the British species with those of other countries, though our insular representatives receive fuller treatment. A great amount of change in generic nomenclature is evident, which will require the general adhesion of lepidopterists before necessitating further changes in our present constantly revised catalogues. The search for uniformity is producing hopeless inconsistencies; at present we learn to-day what we are bid to discard to-morrow. These two volumes—which do not exhaust the Rhopalocera, for the Hes-

periidæ have still to be noticed—are not only a review of the principal genera, which cannot fail to be of value to recruits, but contain much matter which will interest and command the consideration of the veteran. Even in two volumes the space only admits of a hasty survey of a subject on which so much work has been done, and the *magnum opus* is still unwritten. Many facts relating to mimicry, dimorphism, trimorphism, migration, and the many other cognate matters which add a charm to the study are evidently crowded out, but the volumes possess a distinct taxonomic value, and the numerous coloured plates will afford help to an amateur whose library is limited, and who is not in the vicinity of large collections.

GEOGRAPHICAL NOTES.

THE *Mittheilungen* of the Vienna Geographical Society publishes a highly interesting article on the gipsies of Hungary, dealing with their numbers, social life, religion, education, and occupations. Of 274,940 gipsies enumerated in 1893, 243,432 are described as sedentary, 20,406 as semi-sedentary, 8,938 as nomads, and 2,164 as soldiers or prisoners. All of them profess one of the various forms of Christianity of the people among whom they dwell, and only 82,405 are still able to talk gipsy dialects. 17,000 are musicians.

Petermann's *Mittheilungen* publishes an interesting limnological article by Dr. W. Halbfass on the Arend Lake in Prussian Saxony. The lake lies in the midst of an undulating region of sand, covers an area of only two square miles, but has the considerable depth of 162 feet. It is not of glacial origin, like other lakes in Northern Germany, but owes its present shape to a sinking of the ground. Very detailed tables of temperature observations are appended to this article. In the same number the Rev. G. Kunze gives an account of Krakar or Dampier Island, New Guinea. A volcano, dormant for generations past, broke out into an eruption in 1895, which compelled the missionaries to remove their station.

Dr. Strickland, of the Society of Jesus, has printed at Rome a most valuable volume on the Venezuela boundary question, which is sold in London by Messrs. George Philip & Son. It contains the documents and maps of the Capuchin missions, and is really conclusive on the British side. If the rumours are true which point to a complete, though veiled surrender to the United States, this volume has come out a little late in the day.

No. 5 of "Blackie's Descriptive Geographical Manuals" (Blackie & Son), by Mr. W. G. Baker, contains *The World (except Europe and the British Empire)*, and is not so absolutely accurate and so thoroughly modern as it might be. One of the features of the book is the use of long quotations from works of travel; but to be valuable for teaching purposes these ought to be recent. Now the descriptions of New York and its Central Park and of Washington are wholly out of date and ludicrously untrue. The same is the case with some passages that are not apparently quoted. For instance, it is said of "the Panama Railway" that "60,000 emigrants pass to and from California yearly. Thus, though the shareholders receive 50 to 60 per cent. on their outlay, their line does excellent service." Of course this statement implies a condition of things which ceased when the first of the Pacific railroads was completed—that is, a great many years ago. The lists of various classes of formations, which will be given to unfortunate children to learn, are very peculiar. It is difficult to see why among "island mountains" those of Borneo should be picked out, and those of Sumatra not given. Height is not the test that has been taken, or else the list would not stand as it does. We do not know what is meant by the statement, under the account of the minerals of Asia, that China is

well supplied with coal—no other coal being mentioned in Asia, except that of India. The most important stores of coal in Asia, having reference to their position, are those of Japan and those of Tonquin, which are omitted from notice. The word "corn" is frequently used, and is one which should be avoided in such books. We do not know what it is here intended to mean—probably all grain, judging from the context—but it would be far better to specify, and to avoid a word which has a different meaning in Great Britain and in the United States, and which in Great Britain is now being replaced by American usage. It is difficult to see on what principles the illustrations have been chosen. Gold-mining in Siberia, for example, does not present peculiar features, and the very imperfect plate representing it is one from which nothing can be seen except horses and carts collecting alluvial sand, the very nationality of the people engaged being wholly indistinct. We are told of Siberia that certain metals "are the chief metals yet to be worked." We do not know the meaning of this expression. Three out of the five specified are graphite, silver, and iron, and all these three are worked to a very large extent in Siberia. The book in many places gives us the impression of having been written in detached sheets, put together without sufficient care; for example, on p. 22 two different lines of communication with the Transcaspian territory are described, which both lead to the same Caspian port, one from Astrakhan and one from Baku. Then there comes a paragraph about other matters; and next follows: "Twenty hours in the steamer, and the passenger is landed at"—the port referred to. The Baku route seems intended, as Baku is last named; but to the young learner this will be far from clear. The language used as to the architecture of Samarcand, and especially of its colleges, is exaggerated, and it is wholly without warrant to call its "Place" "the noblest public square in the world." If size is the dominant element in the consideration, the Place de la Concorde will be astonished; and if architecture, the Place Stanislas at Nancy will have its adherents against a Central Asian town. Samarcand was a wonderful place in the minds of travellers before it became as easy to go there as it is in the present day; but it is idle, as even photography may prove, to compare its architecture with that of dozens of our own Indian towns. The writer has hardly kept pace with the modern position of Afghanistan and Baluchistan. To speak of the Gomul as an Afghan pass held by our troops is prehistoric, as a vast tract of country, also strongly garrisoned by our troops, separates the Gomul from the nearest districts of the Afghan kingdom. The Baluchis cannot now be said to be "given to war," as the Governor-General's Agent in Baluchistan would suppress the slightest disturbance in the shortest possible time, and no disturbance has taken place in Baluchistan proper for a long time past. In the newly occupied districts north of Baluchistan we have had some fighting; but the people there cannot be said to be Baluchis, and their country is certainly not the historical Baluchistan. Of Siam we are told that "France is allowed to claim.....the strip 25 kilometres west of the Mekong." This is hardly an accurate statement with regard to the important 25-kilometre strip, which is Siamese territory, which is not occupied by the French, but in which the Siamese are not allowed to keep troops. The account of Japan is as prehistoric as is that of New York and Washington. To say that "the men of all classes have their heads shaved, saving a little tail," ceased to be true shortly after the restoration of the Mikado's authority, and it is now twenty-one years since the leader of the high Tory party last shaved his head and appeared in the ancient costume. Japanese nobles and officials now dress in European clothes, and, unfortunately for lovers of the picturesque, the

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working classes alone of Japanese men wear native dress. The maps are no worse than those of most books of geography, which always hand down from one to the other traditional chains of mountains, which have very little real existence, and omit chains of real importance. The Northern Ural, for example, is always shown as a great chain, although the traveller who crosses it by the high road is wholly unaware of its existence. On the other hand, the map of North America here given omits the Sierra Nevada, which is far higher as a chain, and far more of a wall and obstacle, than the Rocky Mountains proper, which are shown as the chief chain of the continent. In the descriptive letterpress and in the map of the United States this is remedied.

ASTRONOMICAL NOTES.

THE planet Mercury will continue to be visible for a few days before sunrise in the western part of the constellation Virgo, but will be in superior conjunction with the sun on the 28th prox. Venus will pass about the middle of November from Scorpio into Sagittarius, and is a brilliant object in the evening until about two hours after sunset; she will be near the crescent moon on the 7th prox. Mars rises now about 7 o'clock in the evening in the north-eastern part of Taurus; he continues to increase in apparent brilliancy, and will be near the moon (then little more than two days past the full) on the 22nd. Jupiter is still in Leo, rising now before 2 o'clock in the morning, and about midnight at the end of next month. Saturn will be in conjunction with the sun on the 13th prox., and will, therefore, not be visible until December.

Prof. Kreutz has published (*Ast. Nach.* 3384) elliptic elements of the orbit of Giacobini's comet, the period of which is about six and a half years, and its mean distance from the sun only about 3.50 in terms of that of the earth, which is less than those of several of the small planets.

Mr. Percival Lowell, telegraphing from the observatory at Flagstaff, Arizona, states that his observations of Mercury and Venus confirm those of Schiaparelli that the planets in question rotate on their axes in the same time in which they revolve round the sun. "Venus," he also says, "is not cloud-covered, but veiled in an atmosphere, Mercury is not."

SOCIETIES.

ENTOMOLOGICAL.—Oct. 21.—Prof. R. Meldola, President, in the chair.—Mr. J. J. Walker exhibited a specimen of *Emus hirtus*, L., taken at Gore Court Park, Sittingbourne, Kent, on the 30th of May last.—Mr. W. B. Spence sent from Florence for exhibition some specimens of a cricket, *Gryllus campestris*, in small wire cages, which he stated were, in accordance with an ancient custom, sold by the Italians on Ascension Day.—Mr. F. Enock exhibited a specimen of the curious aquatic hymenopteron *Prestwichia aquatica*, which Sir J. Lubbock first captured in 1862, but which had not been recorded since that date until its rediscovery in May, 1896. Mr. Enock said that the male had remained unknown until June last, when he captured several swimming about in a pond at Epping. The male was micropterous, and, like the female, used its legs for propelling itself through the water.—Mr. Tutt exhibited a beautiful aberration of *Tephrosia bistortata* (*crepuscularia*), in which the ochreous ground-colour was much intensified, and the transverse shade between the median and subterminal line was developed into a brown band, the transverse basal, median, and subterminal lines on the fore-wings, and the median and subterminal lines on the hind-wings, being strongly marked in dark brown. He also exhibited the cocoons, pupa-skin, and aberrations of the imago of *Zygana exulans*. The cocoons were spun upon one another, five in a cluster, and Mr. Tutt stated that the species was exceedingly abundant in the pupal and imaginal stages during the first week of August on the mountain slopes above Le Lautaret, in the Dauphiné Alps, at from 7,000 to 9,000 feet elevation. The pupa-skin was very similar to those of other *zygenids*. The imagines exhibited were all aberrations,

tions, and consisted of females of the ab. *flavilinea*, with bright yellow nervures; and a large male and several females of the ab. *striata*, with the red spots more or less confluent and developed into streaks.—Dr. Sharp exhibited a caterpillar which had received the eggs of a parasite on the anterior part of the body; the abdomen, nevertheless, went on to the pupal metamorphosis, while the head and thorax remained attached to it in the caterpillar stage. He also called attention to some peculiarities in the pupa of *Plusia moneta*, pointed out to him by Mr. Fleet; in this species the pigmentation varies greatly in extent, and is sometimes entirely absent.—Mr. Blandford called attention to the recent discoveries relating to the tsetse fly made by Surgeon-Major Bruce in Zululand, which proved that this insect affected animals by infecting them with a parasitic protozoan. The parasite was communicated from wild to domestic animals, and was more widely distributed than was generally believed, it, or a closely allied form, having been found in India and England in sewer rats. He said that Surgeon-Major Bruce had proved that the tsetse fly was pupiparous, which was of importance as affecting the classification of the Diptera.—Dr. Sharp said that in his opinion the tsetse fly would cease to be troublesome with the advance of civilization.—Mr. C. G. Barrett exhibited the pupa-skin, cocoon, and eggs of *Hesperia comma*, L., found on chalk hills near Reading. He also exhibited and remarked on a series of both forms of *Tephrosia crepuscularia* and *T. biundulata*, showing an unbroken line of variation from brown to white, and also to grey and black. In addition, he showed several second-brood specimens of both forms obtained in the past summer by Mrs. Bazzett, of Reading.—Mr. Tutt read a paper entitled 'On the Specific Identity of *Canopypha iphis* and *C. satyrina*,' and exhibited a long series of specimens.—The Rev. T. A. Marshall communicated a paper entitled 'A Monograph of British Braconidae, Part VII.'—Mr. T. D. A. Cockerell one entitled 'New Hymenoptera from the Mesilla Valley, New Mexico.'—Mr. E. Meyrick one entitled 'On Lepidoptera from the Malay Archipelago,'—and Dr. Sharp read a paper by Mr. G. D. Haviland and himself entitled 'Termites in Captivity in England.'

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 8.—General Monthly.
- Hellenic, 5.—Further Discoveries of the Early Cretan Script.
- Mr. A. J. Evans.
- Engineers, 7.—The Effect of Admixtures of Kentish Bagstone, &c., upon Portland Cement. Mr. D. B. Butler.
- Aristotelian, 8.—President's Address.
- Institute of British Architects, 8.—President's Inaugural Address.
- Tues. Biblical Archaeology, 8.—The Song of Deborah. Rev. A. Lowy.
- Civil Engineers, 8.—President's Address; Award of Medals and Prizes.
- Wed. Archaeological Institute, 4.—Uriconium. Mr. G. E. Fox.
- Entomological, 8.
- Thurs. Chemical, 8.—The Constitution of Nitrogen Iodide. Dr. F. D. Chattaway; and other papers.
- Linnean, 8.—Mediterranean Bryozoa. Mr. A. W. Waters.
- New Species of Grasshopper from South Africa. Dr. S. Schönlank.
- Holothurians of New Zealand. Mr. A. H. Dendy.
- Geologists' Association, 8.—Conversational Evening.
- Philological, 8.—On the Scotch "Ablach." Mr. L. Gollancz.

Science Gossip.

ARCHBISHOP TENISON'S School in Leicester Square, founded in 1685, and reorganized in 1871, has been equipped, with the assistance of the London County Council, as an "organized science school." The foundation offers special facilities to boys residing in the parishes of St. Martin-in-the-Fields and St. James's, Piccadilly.

THE Treasury has been petitioned to make a grant for the establishment of a students' observatory, on behalf of science students connected with London University.

AN autobiography and memoir of the late Dr. James Croll, author of the well-known 'Climate and Time' and other works, is nearly ready for publication by Mr. Stanford. It will contain some correspondence with Darwin, Tyndall, and other distinguished scientific men, and two portraits of Dr. Croll.

THE Hon. Bertrand Russell, Fellow of Trinity College, Cambridge, has accepted an invitation from the trustees of Brynmawr College, Pennsylvania, to deliver a course of lectures, giving the substance of his book on 'Non-Euclidean Geometry,' which is now in the press. Mr. Russell will lecture in Brynmawr in November, and in December he will repeat his lectures before the Johns Hopkins University.

FINE ARTS

ILLUSTRATED BOOKS.

A *Handbook for Posterity; or, Recollections of "Twiddle Twiddle."* By George Cruikshank. Illustrated. (Spencer.)—Mr. C. Hancock, to whom the world is indebted for the republication of this very spirited and characteristic relic of one of G. Cruikshank's experiments in a method of etching on glass, which at the time of its invention promised more than it has since realized, supplies an account of the process employed. It appears that using a needle, as usual, the draughtsman etched his design upon a plate of glass, prepared with a thin white film, the nature of which is not explained. This glass was laid upon a zinc plate with a photographic ground, and both were exposed to the light. In Mr. Hancock's words, which do not seem to be complete, "where the white film has been etched away, the photographic ground is enabled to resist the corroding solution. The zinc plate is then immersed in a corroding solution, which eats away the white parts, leaving the lines of the drawing standing up." The work is then to be bitten and rebitten as required. In short, Mr. Hancock's method, at once simple and ingenious, is more or less analogous to the various processes which were designed to secure the autographic, and therefore exact, reproduction of artists' drawings. Their chief object was to dispense with the ignorant meddling, and consequent ruin of the work, by the so-called wood-engraver, who in those days edited for publication all sorts of cuts and plates intended to illustrate books. The glyptography of Palmer of Newgate Street was (years before Mr. Hancock's time) one of the earliest and most promising of these autographic processes. Mr. Herkomer has strongly recommended a method of his own devising not far remote from it, but very recently set forth for the world's benefit. Secondly, the object of all the earlier experimental processes was to save the cost of the wood-engraver's mischievous labours. Among other means of bringing his method into vogue, Mr. Hancock in 1864 submitted examples of his "etching on glass" to Cruikshank, who, being at all times a little feather-headed in such matters, grasped at the process with characteristic avidity. It promised, he thought, to secure the autographic advantages of etching, while it involved none of the labour and expense of that method. It enabled the artist to escape the meddlesome fingers of the wood-engraver, and produce unaided blocks which, like wood-blocks, could be printed with type. It so happened that at the time Cruikshank was intending, as he had planned long before, to publish his autobiography with numerous illustrations by his own hand. So it was agreed between the parties that "etching on glass" should be employed for the work, and Cruikshank made a number of such etchings, sixty in all, of which the blocks remain in Mr. Hancock's possession, and have furnished the plates now before us. It was characteristic of the artist at that period of his life that his autobiography never got itself advanced beyond the foundation, consequently the blocks he drew upon were neglected, if not forgotten, till now, when only a few of them have seen the light. Among the better-known designs which have been published by the process in question or otherwise is the first now before us, a capital piece of comedy, delineating a jack tar tying two Chinamen together by their tails. 'The Economical Dog,' who feasts on his own fleas, is much less known. Quite new, we think, is the cut of Mrs. Cruikshank, the etcher's mother, feeding the family chickens, in which the artist is seen as a babe in the arms of his nurse, and Robert, his elder brother, wearing a hideous and ridiculous "garb of old Gaul" and ringlets, figures at the rear of the group.

How Mrs. Cruikshank fell into one of the ponds at Hampstead, only to be rescued by the milkman; how G. Cruikshank's exasperated father threatened to throw his son out of the window; and how that most troublesome urchin very nearly came to grief in clambering past the dormer on the roof of the house in Dorset Square, where the family then lived, when a nail caught him by a button-hole, and thus held him fast, so that he could neither advance nor retreat, as he stood astride of the stone coping, and overhung the street—all this is recorded by Cruikshankian humour and dexterous draughtsmanship. There are pictures of "George," as a boy, vociferously cheering his royal namesake on his way to St. Paul's; and of the youthful satirist using the primitive flint, steel, and tinder to procure a light. Very funny is the design of the artist, a well-meaning Christian, gravely conferring with his friend Hone before the latter went to be tried as a blasphemous libeller. Almost as good is another picture of him, poker in hand, awaiting an attack by the Chartists. The picture of "bandy Tom," the dustman of Battle Bridge, singing 'Lord Bateman' to Cruikshank in Maiden Lane is also one of his most charming efforts. No. 35 before us reproduces an original drawing by Thackeray, and is very good indeed. Cruikshank further appears as a social reformer at his own expense, as a protector of chimney-sweeps and lamplighters, as a foe of "Mr. Sludge the Medium" and of "Roman propagandism." He was a staunch Protestant and a stern hater of the Republicans of '94, as examples in this attractive and interesting collection show. No doubt certain sufficiently obvious mechanical and technical difficulties prevented Cruikshank from employing more frequently than he did the process of etching on glass which these specimens illustrate.

Korean Games, with Notes on the Corresponding Games of China and Japan. By Stewart Culin. (Redway.)—In the present volume Mr. Culin, of the University of Pennsylvania, has given an attractive treatise on Korean games, and in so doing has imparted an interest to a people whose modes of life we are not as a rule accustomed to regard with admiration. On his title-page he has adopted the Chinese motto "Ssu hai yi chia" ("All within the four seas are one family"), and this is eminently applicable to the contents of his monograph. Happily pastimes are not confined within any geographical limits, but wherever human speech is heard there are to be found games which afford welcome relief to the ordinary worries and anxieties of mankind. Mr. Culin does not profess to enter into the history of games after the manner of Dr. E. B. Tylor, but for the most part contents himself with describing those played in Korea, with references to the same sports in China and Japan. In his introduction he makes some general remarks on the subject, and holds that "games occur as amusements or pastimes among civilized men, while among savage and barbarous people they are largely sacred and divinatory." This remark holds good in the case of games played with dice and other instruments of hazard, but in a great majority of those games which he describes there is no trace of any origin beyond the desire of children to imitate the habits and surroundings of their elders, and of both young and old to compete in trials of skill. The tendency of children in all parts of the globe to play at being men and women, and the practice of arming themselves with toy weapons resembling those carried in all seriousness by their fathers, are the outcome of that inherent love of imitation which is almost as strong in children as in monkeys. Mr. Culin naturally devotes considerable space to kite flying, which seems to have had its original home in South-Eastern Asia, and to have travelled eastward through China to Korea and Japan at a very early period. Its advent into Western Europe was of a much later date, and

it does not appear to have reached our shores until the time of the Stuarts. In far New Zealand, as in Korea, the art of kite cutting is commonly practised, and much skill and animus are shown in destroying the strings of hostile kites. Games played with dice are described at length in Mr. Culin's pages, and it need not surprise us to find that they closely resemble the games played with similar implements all the world over. Of the history of dice there is nothing to be said, for it is impossible to peer back far enough in the past to reach their origin. We find mention made of them in the 'Rig-Veda,' and we know that the Egyptians used them at even an earlier date, and there we must be content to leave the investigation. Related to dice playing are the games of backgammon, draughts, and chess, and here again Mr. Culin is wise not to attempt the history of these very ancient pastimes. That they came to Korea from China there can be no doubt, but whether they came to China from Egypt or vice versa it is impossible to say; or, again, the question whether they reached Hawaii from the East or from the West must, for the present, remain a puzzle. But of all games chess is pre-eminently the game of the Eastern world. The Korean game with some slight modifications is the Chinese game, and we must refer our readers to the full and learned disquisition upon it by Mr. W. H. Wilkinson (pp. 82-91) for a description of the rules and moves. Mr. Culin's volume is largely illustrated with coloured reproductions of Korean drawings. These, though not possessing the artistic merit of Japanese woodcuts, are thoroughly descriptive and impart a distinctly local colour to his pages.

What induced Mr. L. F. Muckley, having been anticipated by Mr. Walter Crane, to issue such moderately meritorious designs, borders, and tailpieces as those which illustrate *The Faery Queen* (Dent & Co.) is more than we can tell. The part before us, which extends to canto vi. stanza 6, of the first book, is in small quarto, fairly well and neatly printed on a machine-made imitation of old hand-made paper (a sort of sham offensive to Spenser's lovers), and decorated with cuts of various kinds drawn in the *manière criblée*, or something like it. The old spelling is retained, if not throughout, at least sufficiently to satisfy those who will dislike the paper and the typography, which is only a decent imitation of Elizabethan printing, and we have not noticed any departures from it which in the least degree affect the cadences of the verse. So far as we know, too, the punctuation—an element of great importance wherever Spenser is concerned—is correct. None of Mr. Muckley's designs is less than graceful, but they lack strength, and the spontaneity and virility which characterize the poem even in its most over-ornate passages, without which no artist ought to venture upon the stupendous task of illustrating it. Of course our remarks are confined to the part of the work which is before us. For all we know succeeding parts may contain designs as romantic as Mr. Crane's, as tender as any drawing of Botticelli's, or as quaint and strenuous as any of Blake's.

The Cathedrals of England and Wales through a Camera (Birmingham, J. L. Allday) is a volume of a convenient size, but as its shape is what artists call the "landscape way," its form is inconvenient. The views are, one and all, exceedingly bright, clear, and complete; the standpoints selected for them are mostly as good as any that are available, although they fail to show the exceptional site of St. David's at the bottom of a narrow and deep dell, and the striking surroundings of St. Alban's, while in the case of the cathedral last named the prints are too small to render the disastrous effects of Lord Grimthorpe's pranks upon the building visible. On the other hand, some of the views—those of Durham, for instance, and Worcester—make it clear how much the buildings owe to their positions.

Being, generally speaking, on an almost uniform scale, the prints afford something like a notion of the comparative size of each of the churches. The smallness of St. Asaph's, for instance, enables the student to form an idea of the vastness of St. Paul's. The simple dignity of Carlisle offers a contrast to the leanness of Truro. At six shillings the volume is extremely cheap, but the glossy, hot-pressed paper on which the text and plates alike are printed is painful to the eyes.

The *Illustrated Catalogue of the National Gallery*, of Victoria in Australia (Melbourne), is a highly creditable publication, and only to be complained of because the paper on which it is printed reflects the light with an unpleasant glare, and is at once brittle and heavy. It would have been well if it had been stated that some of the principal pictures—e.g., Mr. Alma Tadema's 'Vintage Festival'—are smaller versions, and not the originals. Besides a large gallery of casts from the antique, upon which the taste of the future artists of the colony ought to be trained, the Victorian Gallery comprises capital works by Messrs. T. Faed, J. Linnell, B. Riviere, Fantin-Latour, G. F. Watts, E. Frère, E. de Blaas, Vibert, F. Walker, A. Maignan, H. W. B. Davis, and F. Tattegrain. A very large proportion of the rest are merely popular, and count for little.

The Kunstgewerbe Museum of Berlin has just issued a handbook on maiolica (*Majolica*, von Otto von Falke), which will be useful to students of the art. The text of Dr. von Falke contains a large amount of valuable matter compressed into a small space. There are many illustrations of examples in the museum, which give the reader a notion of the designs they bear, although, being in a tint process, they are scarcely satisfactory from an artistic point of view. A comparison of the illustrations with the South Kensington handbook on the same subject shows how vastly superior are woodcuts to the mechanical processes now used for book illustrations.

THE INSTITUTE OF PAINTERS IN OIL COLOURS.

We have before now benefited by the reduction in the numbers of pictures hung at this exhibition, and the change for the better has been continued on the present occasion. Our pleasure, however, is diminished by the falling off in the work of more than one of the best-known contributors—members as well as outsiders—who were wont usually to send to the Institute something worth looking at, whatever pot-boilers they might send elsewhere, and the staple of the exhibition is such as to compel the visitor to wonder where the artists responsible for it exhibit their best work. Once more we discover that prodigality of paint and that lack of studies which during the whole dozen years of its existence the society has been content to condone.

It will be convenient to select for criticism some score or so of the most meritorious pictures, not necessarily the works of men already distinguished, from over four hundred and sixty that hang on the walls of these handsome galleries. *Under the Vine* (No. 373), by Mr. J. W. Godward, is the best work in the exhibition in all respects but its subject, which is not easy to understand, and it displays an exceptional sense of beauty and very unusual accomplishments. It is a study of a life-size figure of a young girl standing near a wall of warm grey rough-cast, overhung by a vine. She is dark and slender, her dress is a deep blue, a bright yellow straw hat encloses her face, and her thick black tresses fall upon her shoulders. The features and hands, not less than the draperies of the damsel, are drawn and modelled with noteworthy thoroughness and skill, and as a piece of colour 'Under the Vine' is honourably conspicuous in a gallery where colour is little

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studied. But what this picture depicts it is hard to say, for, despite the anxious expression of her face, the maiden seems too young to be waiting for a tardy lover, while there is too much earnestness expressed by her eyes and lips to make us think she is merely waiting for a companion who does not keep her appointment.—“*What shall I say?*” (211) is a capital representation of the terribly hackneyed subject Mr. W. A. Breakspeare has been unwise enough to choose. A lively dame or damsel is meditating the terms of a letter she has to write. Her face and demeanour are pretty and animated, and the work as a whole is extremely pleasing, the room in which she is sitting being brightly and neatly treated. *Weary* (220), by the same artist, is equally well painted, although not quite so spirited; but *Chez Romney* (163) is, on the whole, the best piece of genre in the exhibition, and, while it does not quite justify its title, it is a fresher subject than No. 211. The drawing-room studio is not the sort of room Romney would have chosen, and the painter is labouring before his easel in a way of which Romney—the swiftest of forthright painters—was quite incapable. The lady, too, sitting to him is unluckily posed in a chair so as to be quite out of his sight. Her semi-transparent white muslin is most delicately painted and tells charmingly in the picture, yet she cannot possibly be meant for Lady Hamilton. She is tall and buxom, but far from classically beautiful.

Sweet Content (230), a life-size picture of a modern damsel reading, by Mr. T. B. Kennington, a well-educated artist who has painted some capital portraits, is too much in the taste of the “*Annals*” and “*Book of Beauty*.” Still, if neither interesting nor vigorous, it is a solid, if opaque, and deftly painted figure, with a well-modelled face and cleverly arranged accessories. *Memories* (381) is also rather a sentimental piece. *The Crystal* (79) is a picture of a young woman holding a crystal sphere as if she did not know what to make of it. There is no speculation in her eyes and no spontaneity in her pose. The roughness of its surface, too, is unpleasant.—*The Tale of a Fox* (268) is perhaps the best thing Mr. J. A. Lomax has achieved as yet, and the figures, faces, and attitudes of the huntsmen grouped at the table at which they have dined are excellent; the design is spirited and the composition compact, and the handling, although rather thin, is crisp and clever.—*Chance Companions* (141), by Mr. Dollman, may be praised for its neat and clear execution. The horses are almost as good as the figures, but the work is thin, and its other characteristics are exactly what may be expected from a clever and neat-handed artist whose colouring is often rather pale.—Mr. Joseph Clark’s group of English children playing with a kitten, which he calls *A New Pet* (140), is worthy of his skill and love of character; and his other child picture, named *A Feast in View* (148), deserves similar praise, but the shadows and coloration are a good deal too hot and brown.—With these excellent specimens of genre may be grouped Mr. A. C. Tayler’s pictures: the bright and clever *Billy* (158), a true and delicately lighted head of an old Cornishman in a white slop; the soft and luminous, but slight study of light and tone called *A Cornish Harbour* (60); and *Enoch Arden* (290), which makes the incident of Tennyson’s hero looking upon his successor’s happiness an excuse for representing an effect of strong lamplight from within contrasting with the gloom outside. Enoch’s face, although not altogether destitute of power and pathos, is rather grotesque.—Miss E. Sprague’s *An Interior*, a view of a modern room (91), is neat, bright, and solid, and it is firmly drawn.—Mr. W. Llewellyn’s *Labour of Love* (105) is an admirable exercise in white and in light and brilliant hues, and if it had only been less painty and more refined and finished, it would have deserved to be ranked with the best productions of the season.

We now turn to a certain number of excellent

landscapes, beginning with Mr. E. Parton’s *Under the Silver Boughs* (35), a clump of graceful birches by a placid pool, which exhibits a delicacy and feeling characteristic of the painter. The foreground of autumnal ferns is noteworthy for its sound and careful drawing and the charm of the artist’s firm touch. The further shore and all the distance, it may be added, are half obscured by grey and semi-transparent vapour. Despite these charms, it, like other recent works of Mr. Parton, suggests that he may be in danger of becoming a mannerist. His *Quiet Morning in the Bay* (289) depicts a wide stretch of calm silvery water dashed and softened by reflection of the grey sky, a long line of white cliffs crowned with verdure, and great masses of yellow flowers and fading gorse and fern. The harmonies of tone and colour are choice, and the whole effect is broad, tender, and serene. In short, this is the most poetical and sympathetic landscape on these walls. With it may be classed—it is not far behind in merit and in poetic charm—Mr. G. Wetherbee’s beautiful landscape of *A River Bank* (231), representing a wide stretch of water seen between the trunks of a group of trees. The whole work is a classic harmony of light and delicate tones, combined with sober tints quite in keeping with them.—*The Joys of Summer* (295), another contribution of Mr. Parton’s, is pleasing, but less successful, and it cannot endure comparison with Mr. Wetherbee’s highly artistic and refined picture. The latter artist makes his first appearance as a marine painter in *The Outer Reef* (126), a tender and brilliant piece of work, but not in so fine a vein as ‘*A River Bank*.’—We have, too, a great liking for the *Axmouth* (204) of Mr. L. Thomson, a very broad and simple sketch of the subject, treated in low and tender tones and pure tints. Mr. Thomson’s *Afternoon on the Broads* (376) is also notable for spaciousness, simplicity, and force; but, though thus artistic, it succeeds by conventional means, especially in its composition, which is rather artificial, if not constrained, and its colour, which is a little weak, if not unnatural.—*Sunlight on the Downs* (213) is one of Mr. Aumonier’s broadest, most natural and spacious landscapes, and we prefer it to many of his more ambitious pictures.—*Eventide* (307), by Mr. L. Grier, is full of the sentiment of repose; it possesses a singularly pathetic charm, the colour is good, and the painter’s touch is firm, yet tender and quite original.—The last of our selected landscapes is Mr. E. F. Brentnall’s *Hammer-smith Mall* (356), with the Thames and Chiswick as seen in a vista from under Queen Katherine’s trees—a fine subject the treatment of which is marked by sympathy and also by aerial truth and breadth of light. On the other hand, it is somewhat painty.—To another category belongs M. Fantin-Latour’s brilliant and powerful, yet broad, sober, and truthful flower piece named *Radiant Summer opens all its Pride* (241), a close and richly coloured group of roses. *Fruit of Delicious Vines* (247) is a sound and characteristic work of the same painter, who in *The Vision: Oberon, Weber* (297), has given us a specimen of his curiously unequal gift of imagination and his artistic, but not masterly skill in figure painting. The design is weaker than usual; as for its colour and draughtsmanship, it must suffice to say that M. Fantin-Latour is more of a master when he paints flowers as few have painted them before than when he tries to open the doors that lead to fairyland.

The other pictures that deserve a word in passing are, so far as we have been able to discover, mostly lacking in distinction, even when they possess more or less of merit. There is, of course, a much greater number we need not even mention in the running comments with which this article must conclude. Mr. G. Morton’s *Betrict Hope and Fear* (3) depicts with frankness and skill a Greek girl looking seaward at a bark which approaches the shore;

her deep blue dress makes good colour.—*A Distinguished Visitor* (6), Mr. G. G. Kilburne’s better contribution, is deficient in brilliancy and force, is dull in colour, and rather heavy; the design lacks point, and the incident—the reception of a magnate of a century ago by an English family—is not worth the painter’s pains, and is unsuitable to his cast of mind.—*Congratulations* (13), by Mr. F. Hobden, if more brilliantly painted and designed with more spirit, would be a capital piece of genre.—The ugly model who sat to Mr. J. W. Nicol for *A Cateran* (33) puts one in mind of White, the pavior, who sat to Reynolds for ruffians, heroes, and strong-handed patriots of all sorts, but he is of a meaner type. The picture is too much of a *tour de force*; it is not strong nor better than a sort of mechanical achievement, and in taste, subject, and style it is an anachronism.—If it is rather hard, over-polished, and slightly crude in colour, Mr. W. M. Egley’s *Telemachus and Minerva* (49), a modern illustration of Fénelon, is admirable for finish, brightness, and care, and there is a good deal of humour and energy in the attitude and expression of the alarmed boy, who looks at a huge stuffed owl.—*The Still Life Study* (69) of Mr. F. Spencer is soundly and firmly drawn, well composed, and excellent in tone and colour.—Mr. J. R. Reid’s *The Fairy Queen* (112), a pot-boiler of a low type, is a cruel libel on Titania. Though threadbare, the subject—a young girl being dressed before going on the stage—is good, and fitted for effective painting, but the showy execution is coarse and common.

The *Once upon a Time* (170) of Mr. E. M. Hale is so spirited, fresh, and bright that it is a pity the artist did not remember Goldsmith’s counsel and “take more pains.”—The *Merry Gambols* (174) of Madame H. Ronner’s kittens at play are quite as vivacious and mannered as her very clever, but rather tiresome and hackneyed works are wont to be. We pass from this lively, but mannered piece and its companion, *Lost in Wonder* (281), to Mr. C. A. Smith’s simple and unpretending figure of a girl brooding over a cottage fire (183), and find pleasure in its freshness and unity. Certainly we greatly prefer it to Mr. E. Bundy’s *Joan of Arc* (190), the commonplace head and neck of a small woman issuing out of a very large suit of armour. The expression is melodramatic and deficient in spiritual force and grace, but the carnations are soundly painted, and, although the gauntlets are too big, and suggest the use of a camera for the whole work, the armour is solidly and carefully treated. The design does not explain itself, because there is nothing to account for the woman’s action, attitude, or expression.—*Over the Garden Wall* (193), by Mr. G. Goodwin Kilburne, is decidedly clever and spirited, and it is freer than most of Mr. Kilburne’s works from his common defect of chalkiness. The figures are neatly and deftly drawn.—Mr. F. Roe’s *Pandora’s Box* (201) can hardly be said to have a subject, but it is smartly, rather than spiritedly or soundly, painted, and it will please many by its brightness and dash.—Another decidedly clever and more ambitious pot-boiler, which has been executed on easy terms, is *Circé’s Watch Tower* (218), Mr. J. T. Nettleship’s picture of a naked model posed upon a rock, with a python, a tiger, and a vulture at her side, and looking vaguely out upon a stage sea. The beasts, as might be expected, are much better than the woman, and the work is welcome as a proof that this capital animal painter is striving to utilize his skill in depicting subjects proper, not mere groups of brutes. The picture is bright and its colour commendable.—Dreadfully hackneyed is the theme Mr. E. B. Leighton has chosen for his *Songs of Other Years* (274), the execution of which is characteristically neat, hard, and bright, but rather adroit than sound and solid. Why the player wears her nightdress is not apparent.—The London

County Council, not having as yet established a hospital for cats and their nurses, may be glad of a hint from Mr. G. P. Gaskell's decidedly clever *Die Katzenzauberin* (288).

The remaining landscapes that call for remark are, to begin with the beginning of the catalogue, Mr. W. C. Pilsbury's bright *Surrey Mill-Pond* (20), a placid pool; Mr. R. Carrick's *After a Night of Rain* (27), nice and appropriate figures of girls hesitating to cross a ford in a turbulent moorland stream; Mr. T. A. Brown's *October Evening* (44), which, with great coarseness and many daubs of crude pigment, seems to aim at a sort of Saturnian twilight, in which there is neither beauty, refinement, nor pathos, but plenty of audacity and bad taste; Mr. R. Christie's *Clouds clearing off the Lake of Lucerne* (71), a dashing sketch in pale green and white; and Mr. C. Smith's *Kensington Gardens* (76).—The dirty browns and foul olives in the foreground of Mr. J. Orrock's large and rather painty *Solway Marshes* (132) betray the lamp even more distinctly than the wooden cows which stand amid the dingy herbage, and both are quite unworthy of the rather artificial, but sympathetically painted distant mountain in pale light which dominates the distance of a work of which the formless though bright clouds are, perhaps, the least artistic portion.—A somewhat Hook-like landscape, called *The Eve of the Fair*, by Mr. W. H. Bartlett, No. 259, is much more delicate, able, and true than No. 132. Mr. Bartlett is equally fortunate in *A May Morning on the Soane* (325).—Mr. Wimperis treated *Mists lifting off Dartmoor* (334) as if the subject had never been painted before, which is a pity, because he has proved that he possesses both skill and tact as a landscapist.—Mr. Fulleylove has sent three works which nearly approach his high standard; they are Nos. 160, 377, and 463. Mr. F. Cotman is fairly represented by Nos. 17, 143, and 369. Mr. H. Hine contributes Nos. 102 and 444; and Mr. A. Stokes No. 155. As there is nothing unusual or exceptionally excellent in any of these works, we need not particularize them.

EXCAVATIONS IN CORFU.

AN accidental discovery of ancient inscriptions took place at Corfu this August, just without the town, opposite the monastery adjoining the church of Platuterra, which contains the tomb of Kapodistrias, former governor of Greece. These inscriptions are on sepulchral slabs, which were unfortunately broken in the digging, but have been carefully deposited in the local museum. They read as follows:—

1. ΦΙΛΩΤΙΣ ΧΑΙΠΕ.
2. ΜΕΛΙΣΣ...ΧΑΙ...
3. ...ΑΠΙΕ ΧΑΙΠΕ,

and gaps in the two latter have been filled in by Prof. Sp. Papagorgios, Ephor of Antiquities at Corfu, thus:—

ΜΕΛΙΣΣΙ ΧΑΙΠΕ.
ΚΑΠΙΕ ΧΑΙΠΕ.

The first name, we are told, is not to be confused with the commonly occurring ΜΕΛΙΣΣΑ, but is the vocative of the rarer ΜΕΛΙΣΣΕ.

The name ΚΑΠΙΟΣ is found in other inscriptions. The same authority dates the foregoing inscriptions as roughly of the third century B.C. It is hoped that regular excavations will be undertaken on this site, which is evidently that of an ancient cemetery. Some other sepulchral slabs were discovered here a few years ago. Excavations on this spot will, it is hoped, lead to others on a larger scale in the island of Kérkura, which from its importance in antiquity might be expected to be a good field for the archaeologist.

MARY C. DAWES.

P.S.—We hear that the inscriptions in the museum at Corfu have been receiving the attention

of M. Wilhelm, one of the most eminent of living epigraphists, who has been deputed by the Austrian Government to make a special study of inscriptions in Greece. An inscription which had hitherto proved illegible has been deciphered, and the results of the inspection are shortly to be published.

Fine-Art Gossip.

THE extensive collection of English humorous drawings, from Hogarth's later days to the present, which is now in the Fine-Art Society's rooms, is the most amusing and edifying of the exhibitions of the season, and will, although none of the works is new, amply reward a dozen visits. Mr. J. Grego's prefatory note to the catalogue is a comprehensive and sympathetic history of English satirical design during the period in question.

THE public will be admitted on Monday next to see Mr. T. McLean's annual exhibition of cabinet pictures at 7, Haymarket. The private view is appointed for to-day (Saturday). Mr. A. E. Elmalie's drawings illustrating "From Youth to Age," at the Fine-Art Society's gallery, and Miss Gemmell's portraits of "Beautiful Women and Children," at Mr. Mendoza's gallery, will be on view on Monday next.

MR. ALMA TADEMA has sent to Florence the capital portrait of himself which he was invited to contribute to the gallery of portraits of artists painted by themselves in the Uffizi of that city.

AT the Continental Gallery, New Bond Street, may, on and after Monday next, be seen works by M. de Littrow, illustrating "Nooks and Corners of the Austrian Riviera."

THE volume on "Fine Prints" by Mr. Frederick Wedmore, which Mr. Redway has nearly ready for publication, will contain a dozen illustrations drawn from the works of masters of engraving from Albert Dürer to Méryon. Mr. Wedmore will endeavour to cover more or less the general ground of the print collector, and he has also aimed at making his book supplementary to already existing ones. Thus, as Dr. Willshire has written more especially upon prints which are really "ancient," Mr. Wedmore has allowed himself to some extent to be guided by his own tastes as a collector, and has discoursed not only on Rembrandt, Dürer, and the Little Masters, but on Turner, on modern etching, and even on the revival of lithography.

CONTINENTAL papers report that a committee has been formed at Amsterdam with the object of founding a Rembrandt Museum there. One room of the museum is to be devoted to a library consisting of all publications having reference to the great artist.

THE library of the late Prof. Ernst Curtius, which was mainly archaeological, and consisted of seven thousand volumes, has been purchased by a wealthy American, and presented to Yale University.

THE historical painter Rudolf Gleichauf, who was associated with Moritz von Schwind in decorating the *Treppenhäus* of the art gallery at Karlsruhe, has died at that place at the age of seventy.—The death is also announced from the Hague of the *genre* painter Jan ten Kate, who distinguished himself in representing scenes from the shores of the Zuyder Zee and Scheveningen.

TWO collections of coins and medals of the seventeenth and eighteenth centuries were sold by auction at Frankfurt last week for high prices. One, which had been formed by Dr. Friedrich, of Dresden, contained a number of rarities in the shape of portrait medals, chiefly of the Saxon princes. The other, collected in the north of Germany, included a long series of thalers and several works of Anton Scharff. The two collections realized a total of nearly 70,000 marks.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.
QUEEN'S HALL.—Promenade Concerts; Richter Concerts.

A HIGHLY attractive programme was provided at the Crystal Palace last Saturday, and consequently the attendance was again above the average. Beethoven's 'Leonora' Overture No. 3 headed the scheme, and Wagner's to 'Tannhäuser' was placed at the end. These works, associated with Mendelssohn's 'Scotch' Symphony, were very finely interpreted by Mr. Manns's orchestra, but exception may be taken to the rapid pace at which the Wagner piece was played, as it rather detracted from the dignity of the music. Mr. Eugen d'Albert's second Pianoforte Concerto in E, Op. 12, introduced by Miss Ethel Sharpe at the Crystal Palace on April 13th last year (*Athen.* No. 3521), was, on the present occasion, played by the composer. It can scarcely be said to improve on acquaintance, but the performance was brilliant in the extreme, and Mr. d'Albert subsequently gave solo pieces by Schubert, Liszt, and Chopin with equal effect. The vocalist was Miss Bertha Rossow, a young soprano from Australia, endowed with a small but well-trained soprano voice.

It may now be said without diffidence that the so-called Promenade Concerts at the Queen's Hall are proving a valuable musical institution in London. We use the term "so-called" because the assemblage on the ground floor of the room listens with profound attention to the high-class selections which Mr. Robert Newman invariably offers. Last Saturday's programme embraced a suite by Lalo from a ballet entitled 'Namouna,' produced at Paris in 1882. The four movements are bright and sparkling, the effect being naturally due in some measure to the vivid orchestration. A glorious performance of the "Charfreitage Zauber" from 'Parsifal' was given, under the direction of Mr. H. J. Wood; and the entertainment included Mr. F. H. Cowen's pleasing suite of 'Old English Dances' and Mendelssohn's 'Ruy Blas' Overture.

On Monday evening we were permitted to hear one of Dvorák's new symphonic poems at the second of the Richter Concerts, the parts having arrived. The work is entitled 'Das goldene Spinnrad,' and, it seems, was suggested by a ghastly legend, in common with the other two, 'Der Wassermann' and 'Die Mettagshexe,' for a hearing of which we must wait. The author of the modern poetic version of the story is Herr K. J. Erben, who also wrote the libretto of 'The Spectre's Bride.' A stepmother, with the aid of her own daughter, entices her stepdaughter into a forest at nightfall, and the pair of female fiends cut off the beautiful girl's hands and feet and tear out her eyes. These human wrecks they take home, and eventually, by the skill of a sage versed in magic, they are restored to the corpse, which revives, and finally the girl marries a king who was in love with her, and who has returned from a victorious campaign. So far as could be judged from a first hearing, and in the absence of any analysis, owing to the full score not being available, the music is not quite worthy of Dvorák.

It seemed rather diffuse, and some of it almost commonplace; but definite opinions must be reserved until 'Das goldene Spinnrad' is heard another time, perhaps in association with the companion works. The performance of the extraordinarily beautiful and impressive 'Symphonie Pathétique' of Tchaikowsky could not have been surpassed. Never has Herr Richter displayed more remarkable command of the orchestral force under his direction. The programme was completed by Wagner's 'Faust' Overture, Richard Strauss's humoresque 'Till Eulenspiegels lustige Streiche,' and Wagner's 'Walkürenritt.' At the third and last concert for the present, on Monday next, some favourite Wagnerian items and Beethoven's Choral Symphony will constitute the scheme.

English Minstrelsie. Vol. V. Edited by S. Baring-Gould. (Edinburgh, Jack.)—The present instalment of Mr. Baring-Gould's valuable song series is prefaced by an essay entitled 'The Concert Halls, Gardens, and Singers,' and it commences with a sketch of the life and work of Thomas Britton, the "small coals" man, who flourished between 1651 and 1714, and possessed literary and musical tastes far above his social position in life. In 1678 he established his musical club in Clerkenwell, where performances were held on every Thursday for over thirty years, and were attended not only by musicians, professional and amateur, but by members of the nobility, among those who patronized Britton being the Duchess of Queensberry, Handel, and Pepusch. After Britton's rather sudden and tragic death Dr. Pepusch helped largely to found the Academy of Ancient Concerts, which existed until 1791, holding its meetings at the Crown and Anchor Tavern in the Strand. Many more remarks concerning public or semi-public associations which had to do with the art of music during the eighteenth century are given in this interesting preface, including particulars concerning Ranelagh, Vauxhall, and Marylebone Gardens, and much respecting more or less famous people who flourished during the same period. Mr. Baring-Gould is not unjustifiably enthusiastic concerning old English ditties. He rightly condemns the modern royalty system, for, as he says, "it brings to the front sad rubbish, and we lose the gratification of hearing the great vocalists in some of the old English songs that delighted our grandsires. The popular taste requires bracing, and for that nothing is better than a dip into the old, yet ever fresh well-springs of genuine English melody." This argument is beyond dispute, but it should be borne in mind that a change for the better is taking place. Alike in classical and ballad concert programmes the vocal items are on the average of a higher class than was considered advisable, say twenty years ago, though of course what are known as "shop songs" will continue to be issued so long as publishers find them profitable and vocalists are paid to sing them. The present instalment of Mr. Baring-Gould's "National Monument of English Song" contains fifty lyrics, some of which are traditional, but the majority are by such composers as Arne, Stephen Storace, Boyce, Jackson, of Exeter, Cherry, Henry Carey, Bishop, James Corfe, Balfe, J. P. Knight, J. W. Hobbs, and John Percy, who wrote 'Wapping Old Stairs.' We would again indicate that the accompaniments, arranged by Messrs. Fleetwood Sheppard, F. W. Bussell, and W. H. Hopkinson, are perhaps a little too elaborate as regards the use of discords and accidentals, though generally judicious. Three more volumes will suffice to complete Mr. Baring-Gould's excellent contribution to English song literature.

THE CRYPT OF WORCESTER CATHEDRAL.

64, Hamilton Terrace, N.W., October, 1896.

ONE hears a good deal just now about the wonderful new organ in Worcester Cathedral. But is it generally known at what expense this has been put up? I do not refer to its actual cost in money, though, seeing the cathedral already possessed a very fine organ, the outlay seems extravagant. But for the purpose of working this grand toy of—whom?—the beauty of the old Norman crypt has been sacrificed. It is an electric organ, requiring much elaborate paraphernalia for which a stowing place had to be found. The cheapest and most convenient thing to do was to place this all in the crypt, and, seemingly without let or hindrance, the workmen were let loose there. One chapel has been completely walled up, other parts would be almost better if they were walled up that their contents might be hidden; over ceiling and round columns twist innumerable wires, and the smell of Brunswick black is everywhere. How has it come about that such a thing has been permitted? Is badly performed music the only art that Worcester can appreciate? for the performances at the Worcester Festival this year, with the exception of the solos, were very poor.

A. ANDERSON MORTON.

Musical Gossip.

THERE was a goodly audience in the Steinway Hall on Thursday evening last week at the miscellaneous, but by no means uninteresting concert given by Mrs. Paula Plowitz-Cavour. The vocalist, whose voice is a pleasant contralto of moderate power, sang in German Handel's air "In gentle murmurs," from 'Jephtha,' and Löwe's fine song 'Die Uhr' acceptably; and she received able assistance from Mlle. Irma Sethe, Miss May Campbell Taylor, a capable violoncellist, and Herr Reisenauer, who would greatly please his hearers if he would drop his tiresome habit of giving preludes and interludes when he is seated at the pianoforte.

A VIOLIN recital by Mr. Henry Such, the first of a series, took place at St. James's Hall on Saturday afternoon last. The player is understood to have been a pupil of Herr Joachim and Herr Wilhelm, and his method is broad and forcible, but lacking at present in sentiment and charm. There was much to commend in his rendering of Bach's Chaconne, which was his most important solo.

THE Sunday Evening Chamber Concerts of classical music at the small Queen's Hall, undertaken by Mr. Robert Newman, were inaugurated last Sunday, the quartet party consisting of Señor Arbos and Messrs. Ferdinand Weist Hill, Alfred Hobday, and W. H. Squire. The programme included Schumann's Quartet in A minor, Op. 41, No. 1, and Beethoven's in C, Op. 59, No. 3. Madame Emily Squire was the vocalist, and Mr. Henry J. Wood the pianist.

MR. CHARLES JACOBY, who gave the first of two violin recitals on Tuesday evening at the small Queen's Hall, is an executant of considerable powers. He played Bach's enormously difficult unaccompanied Chaconne with generally accurate intonation and perfect taste. He was joined by that very agreeable pianist Madame Haas in a commendable performance of Beethoven's 'Kreutzer' Sonata; and Madame Haas played solos by Chopin.

NOTICE of the North Staffordshire Festival, which was announced for Thursday and Friday, must of course be reserved until next week. Meanwhile it may be said that a perusal of the vocal score of the festival novelty—scenes from the saga of 'King Olaf,' set by Mr. Edward Elgar—justifies the opinion that the work is superior to the composer's melodious and musically cantata 'The Light of Life.'

At the four concerts of British chamber music under the direction of Mr. Ernest Fowles, pro-

mised in the small Queen's Hall, the first being fixed for Wednesday evening next, works by Messrs. Stanford, Mackenzie, Walthew, Parry, Algernon Ashton, Gerard Cobb, S. Coleridge Taylor, and other composers are to be performed.

THE full prospectus of Mr. Henschel's nine orchestral and choral concerts at St. James's Hall has now been issued. The programmes are of course in their entirety too lengthy to be printed here, but it may be said a more interesting scheme for an enterprise of this kind has rarely been drawn up, and the concerts should command extensive support. The first will take place on Thursday evening, the 12th prox., the entertainment including Schumann's Symphony in C; Liszt's Pianoforte Concerto in E flat, to be played by Mlle. Adele aus der Ohe; and Smetana's symphonic poem 'Richard III.' for the first time in England.

THE Wagner Concerts under Herr Felix Mottl are now arranged at the Queen's Hall for March 16th and 30th, April 13th, and May 11th and 18th next year. The programmes will include lengthy selections from 'Parsifal'; the scene between Brünnhilde and Waltraute from 'Götterdämmerung'; Beethoven's Choral Symphony, with a chorus from Leeds specially engaged; Berlioz's symphony 'Roméo et Juliette' in its complete form; and a purely orchestral concert intended to illustrate the development of the overture.

WE have received the programmes of the six orchestral concerts to take place under the direction of M. Lamoureux at the Queen's Hall a fortnight hence. Works by Mozart, Beethoven, Wagner, Schumann, Mendelssohn, Gluck (not Gluck as printed), and Berlioz are announced, together with unfamiliar items by César Franck, Rimsky-Korsakow, C. Chevallier, Bourgault-Ducoudray, Théodore Dubois, Vincent d'Indy, Borodine, Saint-Saëns, and Lalo. The concerts cannot fail to prove very interesting.

THE Sunderland Philharmonic Society announces its arrangements for the season commencing on Tuesday evening next with 'Elijah,' Miss Alice Esty, Miss Ada Crossley, Mr. Child, and Mr. Ffrangcon Davies being the leading solo artists. On March 2nd Gade's charming cantata 'The Crusaders' and Dvorák's 'Te Deum' for soprano and bass solos and chorus will be given.

MR. CHARLES FRY and Miss Olive Kennett announce a series of three dramatic and musical recitals on November 27th and December 4th and 12th at the Queen's Hall. A small orchestra and choir have been arranged for these performances, and the programmes look interesting.

It is really a pity that stereotyped mistakes are permitted to reappear from time to time in analytical programmes after correction has been made in a proper manner. No blame can attach to Sir George Grove for the constantly repeated error in the Crystal Palace concert books that Mendelssohn's Violin Concerto was first performed in London at a Philharmonic concert on June 27th, 1846. It was given half a year previously, at one of Mr. H. J. Lincoln's "Evenings with the Great Composers" at the Western Institution in Leicester Square, and the late Mr. Chorley referred to it with words of praise in the *Athenæum*.

PERFORMANCES NEXT WEEK.

- SUN. Orchestral Concert, 3.30, Queen's Hall.
- National Sunday League, 7, Queen's Hall.
- Chamber Concert, 7.30, Queen's Small Hall.
- MON. Señor Sarasate's Concert, 8, St. James's Hall.
- Miss Joan Hoefken's Recital, 3, Queen's Hall.
- Richter Concert, 8.30, Queen's Hall.
- TUES. Miss Katie Goodson's Pianoforte Recital, 8, St. James's Hall.
- Royal College of Music Orchestral Concert, 7.45.
- Mr. Eugen d'Albert's Pianoforte Recital, 8, Hampstead Con. servatoire.
- WED. Ballad Concert, 3, St. James's Hall.
- Herr Halling and Mr. Carl Weber's Viola-Alta Recital, 3, Queen's Hall.
- London Ballad Concert, 8, Queen's Hall.
- Concert of British Chamber Music, 8, Queen's Hall.
- THURS. Madame Adeline Purrelli's Recital, 3, Queen's Hall.
- Mrs. Varvill's Concert, 8, St. James's Hall.
- Queen's Hall Choral Society, 8, 'The Creation.'
- Mr. Charles Jacoby's Concert, 8, Queen's Hall.

PR. Mr. Walter Ford's Concert, 3, Queen's Hall.
— Mr. F. Griffiths and Miss Llewellyn Davies's Concert, 8, Queen's Hall.
SAT. Crystal Palace Concert, 3.
— Mr. Eugen d'Albert's Pianoforte Recital, 3, St. James's Hall.
— Orchestral Concert, 8, St. James's Hall.
— Promenade Concert, 8, Queen's Hall.

TICKETS for all CONCERTS in the above List may be obtained at MR. BASIL TREE'S TICKET OFFICES, St. James's Hall, 23, Piccadilly, W., and 304, Regent Street, W., opposite the Polytechnic.

DRAMA

THE WEEK.

ROYALTY.—'His Little Dodge,' a Comedy in Three Acts, from the French of Georges Feydeau and Maurice Hennequin. By Justin Huntly McCarthy.

TERRY'S.—'Love in Idleness,' a Comedy in Three Acts. By Louis N. Parker and Edward J. Goodman.

BRIGHT, sparkling, saucy, and effervescent, if not too happily named, is the latest adaptation from the Palais Royal repertory, with which, under the management of Mr. George Alexander, the Royalty Theatre has reopened. 'Le Système Ribadier,' on which it is founded, first saw the light on the 30th of November, 1892, and held possession of the Palais Royal stage until the 8th of the following February. It is an easy piece to adapt and present, its action passing in a single scene, and the indelicacy with which it is charged lying rather in suggestion than in speech or action. Such difficulties as present themselves have been surmounted, and the whole, though it opens up some rather uncomfortable vistas, may (we do not say must) be accepted as innocent of offence. The most dangerous character in it, Thomereux, now rechristened Pollaby Petlow, *le mari complaisant et philosophe*, who finds in an order for a hoghead of brandy—he is a wine merchant—a solace for the feelings of an injured husband, has been considerably modified and toned down; and though he still expatiates with unction upon the compensatory advantages which attend the wearing of the horns, he no longer, upon finding his injuries less than he thought, exclaims: "My wife has proved to me you were never her lover. This is pretty treatment (*c'est du propre*). I don't wish to see you again." The riskiest and most piquant scene, that in which the chamber of a sleeping lady is invaded by a modern Tarquin or Iachimo, is also subdued in colour, the intruder being made so conspicuously imbecile that jealousy on the part of the husband, or trepidation on that of the wife, is not conceivable. The "dodge" of Ribadier, now Sir Hercules Little, consists in throwing his wife into a hypnotic trance when he seeks an opportunity to go on the loose; his punishment springs from the certainty that while she is thus powerless her solitude has been invaded by some unknown admirer. For a time, indeed, he has cause to suspect a successful rival in his valet. There is in the dialogue much cynicism and a little absurdity, but the mixture is palatable, and the whole goes with spirit. The interpretation is creditable. Miss Ellis Jeffreys makes a great stride in her art, revealing as the justly jealous wife a vein of spirited comedy. Mr. F. Terry is brisk and alert as the husband, and seems to have found the line in which his gifts will prove most remunerative. Mr. Weedon Grossmith is amusing in his own special line, as will be, when he is master of his part, Mr. Maltby.

By the side of this amusing translation the original play with which Mr. Terry has reopened his theatre looks but poor stuff. 'Love in Idleness' has some intention, but

is artificial and too thin for the three acts over which it is spread. Content with having furnished Mr. Terry with a part, the authors have forgotten the other characters. Mr. Terry presents a confirmed dawdler and procrastinator in whom apprehensions of ruin beget a feverish energy. His attempts to retrieve his affairs bring on him fresh calamities. In the end matters come right of themselves, and the sluggard resumes the siesta from which he has been unhappily aroused. Mr. Terry can, of course, play a part of this description. He can, however, make little of it, though playing it for "all that it is worth."

Dramatic Gossip.

'THE STORM' of Mr. Ian Robertson, with which the entertainment at the Royalty opens, may best be described as a dramatic suggestion. Rivalry is indicated between a cripple and a youth graceful and limber, whom naturally the maiden prefers. Nature sympathizes with human suffering, and the period of a thunderstorm is long enough to exhaust the despair and defiance with which temporarily the heart of the sufferer is charged. This trifle was played excellently by Mr. Esmond as the cripple, and acceptably by Mr. H. B. Irving and Miss Dorothy Hammond in the other parts.

MORE flimsy even than 'The Storm' is the duologue 'Woman's Proper Place,' by Mr. J. Wilton Jones and Miss Gertrude Warden, which constitutes the *lever de rideau* at Terry's Theatre. Woman's proper place is within her own doors, in the drawing-room, the kitchen, or the nursery. This not very novel teaching is forced upon an advanced woman by her own misadventures while undertaking masculine avocations with her husband's consent. Miss Beatrice Ferrar and Mr. W. E. Ashcroft played the two characters.

THE death on the 16th inst. is announced of Mr. William Herbert, an actor at many London theatres. Mr. Herbert, whose real name was William Alexander Delaselle Eden, was an officer in the 33rd Foot, and began to act in public in April, 1870, at the Charing Cross Theatre under Miss Emily Fowler. He was for a time at the Prince of Wales's under the Bancroft management, and was the original Arnold Brinkworth in Wilkie Collins's 'Man and Wife.' He played at various theatres many original parts, chiefly of the Charles Surface or the *jeune premier* order, and was always a gentlemanly and conscientious, without being a brilliant actor.

ON Saturday afternoon last Mr. Hare, by the permission of Sir Henry Irving, gave at the Lyceum a representation—final as regards this county—of 'Caste,' in which he reappeared as Eccles.

IBSEN'S 'Little Eyolf' will, it is said, be played in London before the close of the year.

'A FLASH IN THE PAN' is the title of a new piece by Mr. Allen Upward, which has been played for the first time by Mr. and Mrs. Kendal at the Gaiety Theatre, Dublin.

'THE HAVEN OF CONTENT,' by Mr. Malcolm Watson, has been given at the Prince's Theatre, Bristol, by Mr. Murray Carson, and will, it is said, be transferred to the Empire Theatre, New York.

TO CORRESPONDENTS.—E. L. P.—C. P.—R. M. L.—E. G. W.—G. J.—T. W. W.—W. F.—received.

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